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July 14, 1903.

JOHANNES BRAHMS' celebrated saying that one should refrain from criticising the compositions of titled people, because one never knows who may be the composer of these works, does not apply to the musical pantomime, "A Vision After the Ball," by Prince Joachim Albrecht, of Prussia. This "work" was undoubtedly, as Beethoven once expressed it, "composed by somebody himself." If not, then the real composer must surely be as much of an amateur (and a very naïve one at that) as is the son of Prince Albrecht, of Prussia, Regent of Brunswick, &c. This titled amateur's marches and other "delightful" music is much cultivated by Prussian bandmasters, to which nobody has a right to object. It is somewhat different, however, when one of his compositions is brought out as "the attraction" at the Liederspielhaus, which, though hidden away in a modest corner of Kroll's Garden, is nevertheless a real appendix to the Royal Theatre. Perhaps this is the very reason why the "Vision After the Ball" was given there, and the composer was nearer the truth than he ever imagined, when he asked one of his friends in the audience, "Would it have been an equally great success if my name were Meyer?" No, your Royal Highness, it would surely have been no success at all, for "The Vision After the Ball" would then never have been done at all. It was your rank and title which opened up the doors of even so modest a royal institute as the Liederspielhaus for your musical pantomime, the very subject of which carefully avoids each and every attempt at originality. Its place of action is the gorgeously equipped home of a rich bachelor, who, returning from a ball, at which he has dined and wine well, gives himself up to a little snooze in his easy chair. Possibly the snoozer was the Prince in propria persona. In his dream he sees his former beloved step out of the picture frame and walk toward him. Both unite in a dance duet, whereby it becomes apparent that she belongs to the ballet. Dancingly the two lovers indulge in all sorts of love display, when lo and behold! just as the sport begins to grow intense the "vision" gradually disappears, the dreamer wakes up, and now definitely goes to rest.

The music is as innocuous as the none too exciting action. Prince Joachim Albrecht is the author of what at its best may be described as nice, smooth salon music. There is very little feeling and no character in this music, which might have been composed by any Tom, Dick or Harry. The best thing in it is the way in which the principal waltz theme, which ever and again recurs throughout the pantomime, is treated in varied variation form. The theme itself is neither original nor particularly pregnant, and only through the clever, virtuosolike interpretation of the music (at the piano by Rudolf Nelson) did it sound as if there was something in it. Perhaps if a skillful musician were to orchestrate it, it might prove acceptable music also for the popular programs of the above mentioned Prussian bandmasters.

Miss Marie Winkler, "as pretty as a picture," was particularly well fitted for the impersonation of the female heroine in this "Vision After the Ball." Herr Gustav Goldbach was the living image of a blasé representative of the gilded youth, and acted his part with tact. The mise en scène, of course, left nothing to be desired. Under the circumstances it cannot be wondered at that the princely composer, who himself applauded the first performance of his work with great relish, was made much of by the audience, to whom he condescendingly bowed down his thanks for continued and enthusiastic applause from his private box.

A much shorter but nevertheless far more valuable number upon the program was E. von Enzberg's "Under the Elder Tree," the music of which was composed by the accompanist of the Liederspielhaus, Mr. Nelson. The only humorous piece presented on this occasion was Meyer-Helmund's scherzo scene, "After the Dancing Lesson," in which Miss M. Reinhart and Mr. Gollanin sang and danced with spirit and abandon.

The Morwitz summer opera deserves praise for its diligence and the results achieved in the way of variety of repertory and general excellence of performance. One might have thought an attempt at representing Beethoven's "Fidelio" a somewhat ambitious undertaking, but the performance last Wednesday night was such as to satisfy all but hyper-fastidious listeners. Conductor Josef Wolf had most carefully worked out the details of this difficult work in both the orchestral and choral departments. Hence the performance, as far as these two important bodies were concerned, proved most finished and hardly in any way inferior to many "Fidelio" representations offered in the course of the regular season.

Not quite so satisfactory, but also by no means below the average, were the two principals in the cast. Mrs. Koenig's soprano voice was somewhat lacking in power and resonance, especially in the recitative to the big "Abscheulicher" aria. On the other hand she sung and acted the part with feeling, the dramatic element in her delivery, carrying away the audience and making the applause bestowed upon her a really deserved token of approval. Herr Horwitz, however, was only fairly enjoyable as Florestan, and in the difficult A flat aria his intonation was at moments very impure. His voice sounded strident and unpleasant in the upper tones with which the close of this very fatiguing aria abounds. Herr Jugel as Rocco sang less explosively than is his habit.

Miss Koch, as Marcellina, was histrionically and musically healthy. She has a good, fresh voice and sings with such sure intonation that she became a prop of the others in the concerted episodes. Herr Langenfeld sang the part of Pizarro with strong, but not exaggerated dramatic accentuation. Runsky vocally was an acceptable Jaquino. The small part of the Minister, or Secretary of State, or whatever this deus ex machina, who appears in the nick of time, may be called, was adequately sung by Mr. Raven. All told, the performance of "Fidelio" at the Morwitz Opera was decidedly creditable.

The latest number of the Budapest Government Journal contains the somewhat surprising notice of a public sale at auction of some pianos and a glass chandelier formerly owned and used by Franz Liszt. The edict issued by the Budapest Chamber of the Public Notaries states that on August 11 at 4 p. m. an Erard and two other uprights are to be sold at auction at the Hungarian National Academy of Music. A similar fate is to befall a glass chandelier. These objects were in the possession of "the deceased director of the National Academy of Music, the piano artist and composer, Franz Liszt, who died on July 31, 1886, at Bayreuth without leaving a testament." Then the edict sets forth explicitly that the objects, which were the property of deceased, who died without testament, were personally used by him and that now they are in the Academy of Music building. It seems somewhat strange that these pianos and the glass chandelier owned and used by Liszt should be placed at public auction, while in the Hungarian National Museum can be found quite a number of relics from the belongings of the great artist, and a plan has been formulated to gather them all for the purpose of establishing a Liszt chamber.

With regard to the coming Wagner monument affair the following significant "explanation" is published in some of this morning's Berlin papers: In consequence of numerous inquiries the undersigned musical scientists and musical pedagogues are induced to declare that they consider the calling together of an international musical congress on the occasion of the Berlin Wagner monument festivities an unfortunate idea. In opposition to the pompous preliminary announcements they feel convinced that the science of music and musical pedagogies cannot be appreciably furthered during the half day which be-

tween the festivities the official program has set aside for each of these two branches of the arts, and for this reason they will take no share in these proceedings. Signed: Dr. Max Friedlaender, private docent at the University of Berlin; Dr. Hermann Gehrmann, Frankfurt-on-Main; Dr. F. X. Haberl, director of the music school for church music at Regensburg; Prof. Dr. Jos. Joachim, director of the Royal Academie High School for Music, senator of the Royal Academy of Arts at Berlin; First Librarian Dr. A. Kopfermann, president of the musical department of the royal library at Berlin; Prof. Dr. Carl Krebs, senator at the Royal Academy of Arts at Berlin; Dr. H. Kretschmar, university professor at Leipsic; Dr. Th. Kroyer, private docent at the university of Munich; Prof. S. de Lange, director of the Stuttgart Royal Conservatory of Music; Dr. J. Mantuani, president of the musical department of the imperial royal court library at Vienna; Dr. W. Nagel, private docent at the Technical High School at Darmstadt; Dr. Karl Neß, private docent at the university of Bâle; Dr. A. Pruefer, professor at the university of Leipsic; Dr. A. Sandberger, extraordinary member of the royal Bavarian Academy of Sciences at Munich; Dr. Leopold Schmidt, at Berlin; Prof. Dr. B. Scholz, director of the Hoch conservatory at Frankfurt-on-Main; Dr. R. Schwartz, librarian of the Peters Musical Library at Leipsic; General Musikdirector Fritz Steinbach, director of the royal conservatory at Cologne; Prof. C. Stiehl, president of the musical department of the city library at Luebeck; Prof. Julius Stockhausen, at Frankfurt-on-Main; Privy Government Councillor, University Professor Dr. C. Stumpf, member of the Prussian and Bavarian royal academies of sciences at Berlin; Dr. A. Thierfelder, professor at the university of Rostock; Dr. Emil Vogel, at Berlin; Dr. Heinrich Wetti, at Berlin; Dr. L. Wolff, professor at the university of Bonn; Dr. Ph. Wolffend, professor at the university of Heidelberg.

The foregoing is a most formidable list of the foremost musical scientists and pedagogues of the German Empire, who have declared themselves against the Leichter committee's plans of a musical congress to be held on the occasion of the Wagner monument consecration festivities. If the committee is wise it will call the international congress off. So far, however, the committee does not seem to care to profit by the lessons conveyed in the withdrawal of some of the most important musical personages from the entire scheme. What the result will be remains to be seen.

César Thomson, the eminent violin virtuoso and professor at the Brussels Conservatory, has withdrawn from his position, he being displeased with the verdict of the jury on the occasion of the last public conservatory examinations. I learn from good source that Mr. Thomson intends to make New York his future home and that he is now on his way to the United States.

Saint-Saëns seems to be abdicating the field of musical composition in order to win new laurels as a dramatic author. Last winter a humorous comedy of his, with an antique background, was given at the Odéon. Now he is going to furnish another surprise to his numerous admirers. His operas "Parysatis" and "Dejanira" will soon be performed upon the open air, antique stage at Béziers. Between these two musical creations Saint-Saëns will interpolate a dramatic novelty. Again it is a comedy, but one in four acts and five stage pictures. Its title is "King Aepi," and the plot is based on Cherbulier's novel "Les Amours fragiles." The comedy will be presented by actors from the Paris Odéon, who are said to be most enthusiastic upon the subject of the new piece.

As usual at this dull season of the year the Berlin papers revive the rumors of a new opera house, or at least a reconstruction of the old one. It is true that such a proceeding would be very desirable, for the old building, and more especially the stage, does not suffice for all of the modern technical demands made upon it. On the other hand it will be very difficult, if not impossible, to enlarge the house, even if it were torn down completely. And what should become of opera in Berlin during the period of building, seeing that the new Royal Opera Theatre (Kroll's) is not at all adequate to the demands made upon it? The Royal Opera House, which seats 2,000 persons, was renovated in 1895, and is a cosy as well as imposing looking theatre. In spite of the new régime of Baron von Huelssen, who seems to be a man of progress, and all rumors to the contrary notwithstanding, I hardly believe that a tearing down of the old opera house will take place in several years to come, at least not until it seems feasible, which will not be the case until a suitable interimistic building can be found or erected.

Also an accompaniment of the saison morte is the discovery of a new tenor. The latest one is reported from Munich, where he made his first appearance at the Court

Opera "under peculiar circumstances." Only nine months ago he earned his bread as one of the members of a Tyrolean song and dance company. Chambersingers Fuchs and Knote heard him at a variety show in the suburbs of Munich, and were so delighted with his voice that they procured Michael Reiter (that is the name of the new tenor) a chance to sing on trial before the authorities of the Munich Court Opera. The result was so favorable that the Court Theatre intendency took in hand his vocal and professional training. Lately he made his debut upon the stage as Max in "Der Freischuetz." Despite the fact that his singing was by no means finished as yet, and that histrionically Herr Reiter was still very clumsy, the tenor's voice seems to have surprised the public, and before long he will become one of the stars, whom General Intendant Herr von Possart will lend out to Director Heinrich Conried for the Metropolitan Opera House at fabulous figures per night and appearance.

Miss Minnie Cortese, a remarkably handsome girl of the Southern type of beauty, though she was born, I believe, in Chicago, died at Vienna last week rather suddenly of poisoning of the blood at the age of thirty-one. Miss Cortese was a member of the Berlin Royal Opera from 1895 to 1899, her best role having been Carmen. Afterward she went to Vienna, where she became a concert singer.

The operatic season at the Theatre des Westens will open on September 16 under the new management of Director Aloys Prash. The opening performance will be the first representation in Berlin of Frederick Smetana's opera "Dalibor." Dillinger's "Don Caesar," an operetta which has not been given here for many years, will also be presented during the early part of the season.

Puccini's opera "La Bohème," presented by artists from the Milan Teatro Lirico, met with much success at Leipzig last week.

Among the musical callers at this office during the past week was Max Loewengard, composition teacher at the Stern Conservatory and musical litterateur. Furthermore Madame von Klenner, the eminent New York vocal teacher, and her mother. Madame von Klenner, who gave me an interesting talk on vocal culture, is going from here to Russia, where she will study modern Russian songs with the composers, so that she will be able to teach an authoritative version of the music, of which the enterprising American lady thinks that it will soon become the fashion. Angelo Patricolo was also a caller at this office, being highly recommended by the old established and world renowned house of Knabe, of Baltimore, whose pianos Mr. Patricolo played in public during the last five years of concertizing he did in the United States. From the proofs he gave me of his virtuosity I can judge that he did credit to the instrument and to himself. His playing of Liszt's "William Tell" Overture transcription, "Campanella" and Second Hungarian Rhapsody was extremely brilliant, and his Schumann "Etudes Symphoniques" and Chopin selections very musical, as well as effective in interpretation and performance from a pianistic viewpoint. Mr. Patricolo has a fine, velvety touch and an ample technic.

O. F.

Abby De Avirett.

ABBY DE AVIRETT, a pianist and successful teacher of a large class in New Orleans, visited New York last week. Mr. De Avirett came North after a trip to the City of Mexico, Vera Cruz and Havana. He has returned to New Orleans.

HAVE OUR COMPOSERS GONE MAD?

BY JOHN F. RUNCIMAN.

I ASK this question with a due sense of its seriousness; and I only ask it because, if they have not gone mad, I want to know why they write nothing, or hardly anything, but (1) grand operas or music dramas; (2) symphonic poems, and overtures to nothing in particular; and (3) songs. This age is not only unfruitful in new forms—and to speak truly it has produced none whatever—but having made its selection from those used by the last generation of composers, it sticks stodgily to them, limits itself to them and will have nothing to say to the others. Wagner wrote music dramas, therefore our youngsters, even those of fifty years of age, must write music dramas; Liszt and Berlioz wrote symphonic poems, so more symphonic poems must be written; Liszt, Berlioz, Brahms and Franz wrote songs, and song writing of a sort flourishes. Mendelssohn wrote concert overtures; Wagner (not to mention his youthful essays) has his "Faust" overture; Beethoven's are constantly played in the concert hall, though not intended for that purpose, and accordingly the world is flooded with concert overtures. What then has become of the piano and violin and cello sonata, of the trio, quartet, quintet, even of the humble four handed piece for piano, and all the rest of the innumerable forms used by all the great masters? Don't tell me that occasional specimens of these do get written, for they are a mere drop compared with the ocean of operas, overtures, songs and symphonic poems with which today all the young men think fit to set out on their tempestuous careers. Permit me, patient reader, to make a brief inquiry into this state of affairs.

The passion for the music drama I can understand. Music drama, after all, is only opera in its right senses; and since opera came into being nearly every composer has tried his hand at it or wanted to do so. Even of Brahms it is reported that he said opera writing was like marrying—if you did it once you would go on doing it, but for his part he did not care to contract the habit. (On reflection I don't know whether this means he was scornful of the two habits or was merely afraid to begin.) There must be a fascination, therefore, in opera; and so far there is nothing wrong about it. But the older men wrote operas and dozens of other things besides; our men of today omit the other things. The wiles and fashions of my lady Opera account for much, but not for all. We must bear in mind the stupendous, overwhelming success of Wagner. That has undoubtedly had a great effect. The old men used a lot of "imitation" in their music; ours put it into their lives.

Then, again, music drama is the biggest form now in existence, and the craze of the whole world for bigness is one of the most strongly marked characteristics of the time in which we live. There, again, is part of an explanation. Further, this is a period in which we have turned away from the plain, simple religion, political beliefs and pleasures of our forebears; we torture ourselves with questions, wondering whence we came, whither we go, what our very selves are; and we search by every road for peace of soul and a quiet, happy life. This mood has brought upon us the novel with a purpose and the problem play. Obviously those who are under the dominion of the mood must be driven to the music drama—for you cannot ask questions, much less answer them, in a violin sonata. Strauss has tried to do it in the symphonic poem, as I think with triumphant success. So here is yet one more explanation; and lastly, has not the desire of the public at large for music drama and its distinct aversion to the smaller forms

something to do with the matter? I think so. The number of men in any one generation who, like Schubert and Franck, have the passion and persistence to go on writing music which the public does not want, which they themselves will never hear, is very small indeed. The majority readily enough yield to the craving for fame and to the claims of empty belly and write, if not exactly for the market, at all events for preference, that which the public likes best. The public is mad on the opera house; even in England oratorio is gone to the deuce, purely orchestral concerts have spelt temporary ruin for at least one entrepreneur, and the great names will attract an audience to the concert of chamber music. The music drama being also a field nearly unworked affords chances of doing the new, if it is nothing more than the superficially new; and though experience does not warrant the belief, nevertheless many do believe that it is the new the public wants.

Turn we now to the symphonic poem and overture. Against the composing of concert overtures nothing can be said. The word has long parted with its original meaning. The old harpsichord writers used it. It is simply now a short piece of orchestral music of which the composer sometimes does and sometimes does not indicate the prevailing mood by a title. Mendelssohn's are perfect specimens of those where the hint afforded by the name is of value. "The Midsummer Night's Dream"—written, be it remembered, long before the incidental music to the play was thought of—"The Hebrides" and "Melusina" are marvelously lovely specimens of picturesque program music. Knowing what they are about no one can fail to feel instantly the roar of the sea in the "Hebrides," of the dark green wood in the "Midsummer Night's Dream," and it may be doubted whether even Richard Wagner would have thought of lifting the figure rising from the bass with which "Melusina" opens if he had not been told that it was meant to depict (and felt it did depict) running waters. For certain purposes the form is a useful one. It possesses the merit of seeming an easy one as well. I need hardly say that the art of Mendelssohn is nowhere more clearly visible, or audible, than in his overtures. But with others the case is different. It is short and demands comparatively little of the concentration, sustained power and architectonical skill demanded for a symphony. Every boy before he leaves our Royal College here has written his two or three. It is also a composer trap, as I have thought very often when listening to these first fruits of local genius where no connection could be traced between the alleged subject and the music itself. When the composer's constructive power breaks down—and after all some constructive power is needed even to make a bad overture—he can proceed to something fresh and plead the exigencies of the tale he is telling. So there we have a sufficient reason for its popularity with musicians and the public. For the public it is short and easy of comprehension; the composers find it easy to write because it is short and because of the excuses it offers for poor craftsmanship. The symphonic poem has these excuses, but it has not the excuse of brevity. Its popularity, if it really is popular with anyone but musicians, baffles me. With this simple remark I let it pass for the present.

About the song there is little to be said. So long as music lasts songs will be written—at least I hope so, and I will not waste space in talking about the obvious reasons why.

So here we have some explanations of the fact that the bulk of the music of today is in these particular forms, and of why the other forms are less used. But we must go a little further. A fine symphony is not necessarily unpopular today because it is a symphony. The symphonies of Brahms are constantly played and those of Tchaikovsky far oftener than his symphonic poems. Why, then, are so few symphonies written? Let us allow for everything. It may be that Wagner's dictum, discredited and out of date though it is, that pure music is finished, has led

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many to think so and made them write either sheer music drama or that mongrel cross between music drama and the concert overture with a program, the symphonic poem. The desire to work new fields may lead many to the symphonic poem as a form which has been comparatively little used in the past. The desire to make use of all the later orchestral resources may occupy some who might, but for that, be at work on sonatas and quartets; but it does not account for their leaving the symphony severely alone. These explanations and the others given previously may account for much; and I may say here that I have not invented all these out of my own head—many of them are simply quoted from other writers, while some of them I have heard from the mouths of ambitious composers, both English and German. There yet remains something. May it not be, in this fevered age of novel thoughts, multifarious occupations, perplexed questionings, that through neglecting pure music for so long and giving our attention to a thousand different matters, the old art of writing pure music has fallen into temporary or permanent desuetude, so that we cannot compose anything without some sort of story to serve us as a scaffolding? It may be said by way of reply that Beethoven, a master builder if ever there was one, confessed that he always "worked to a story"—that is to say, he also used scaffolding. That is true; but Beethoven did not leave his scaffolding as an integral part of his completed work of art. It appears to me that is what Strauss does, all the composers of symphonic poems have done. Symphonic poems, for the most part, are to me buildings with the scaffolding left; indeed, lordly towers and lofty pinnacles rest on the scaffolding. Touch that with a finger and down they come. Yea, in other words, music has gone lame and cannot move without crutches.

Some may not regret this. I do. And composers must be mad not to see what will happen. Gounod never had any great constructive gift, but what he had he let decay until at last, in "The Redemption," we find merely a quaint mixture of sugar and color to serve as music to illustrate the story. He tried to recover himself in "Mors et Vita," and we know how disastrous an attempt that was. The same thing will happen on a large scale—I see other cases in which it has already happened—unless we cease to cultivate exclusively the hybrid literary and dramatic forms, and, like the great masters who lived and built up noble art forms before we were born, think more of pure music. Without Bach, Haydn, Mozart and Beethoven there could not have been a Wagner; and just as surely as those men led to Wagner, and, if you like, to Strauss, so to disregard them will lead us steadily to the lowest depths of weakness. Boys will be boys, but it is a crime against art to start them on ambitious looking program things before their invention and technical strength are equal to a simple piano sonata. Come, then, let us recover the use of our limbs! Let us have fewer music dramas and more quartets, fewer symphonic poems and more symphonies without visible scaffolding. So shall we regain possession of all the resources of our art and once again have great composers.

A Famous 'Cello Sold.

THE "Royal George" is a violoncello, and was sold last week at Christie's. It is so called because it was made for George IV when Prince of Wales by Forster, Sr. It is painted with the royal arms and the motto "Liberty and Loyalty." The starting bid was 5 guineas, and it was sold for 52 guineas.

Francis Rogers Back from Europe.

FRANCIS ROGERS, the baritone singer, returned from Europe Sunday on the steamer La Bretagne. During the late spring and early summer he sang in London and Paris. He will spend the remainder of the summer filling engagements at Newport and Bar Harbor.

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VIENNA.

VIENNA, JULY 5, 1903.

AT the close of the season there are always farewell performances, farewell visits and farewell dinners—there probably are farewell debts to pay also—but that is none of our business. All of the aforementioned solemnities are now at an end, and Vienna is beginning to look deserted. All those who have no children in school (which lasts until July 15) have left or leave Vienna shortly for the country, and one can only see lots of strangers, mostly American or English tourists, on one's walks through the city. With admirable endurance these travelers, with Baedeker under their arm, go sight seeing, no matter how hot the day or how sultry the air; they trudge through museums and patronize the shops, where prices rise amazingly only at their entrance. They see Vienna at its worst, but seen it they have, and that to them is quite sufficient.

Before parting for the summer, and also to celebrate their master's seventy-third birthday, the pupils of Professor Leschetizky gave him a big dinner at the Continental Hotel. It was a pretty picture which greeted the master upon his entrance into the big banquet hall, the long white tables tastefully decorated with red roses, back of his place, the place of honor, a huge green lyre framing his portrait, while fragrant flower pieces gave color to the whole. Lined up in two long lines were the pupils, the youthful faces all glowing with enthusiasm and admiration, the gentlemen waving small flags, which, like the assembly, were from all parts of the earth. Upon his entrance the master was bombarded with flowers, which formed a carpet almost to his chair, while little Miccio Horszowski, the youngest of the pupils, a child of nine, presented him with a huge bouquet of roses, accompanied by the recitation of a small poem. Several pictures were taken of the assembly, guests and pupils, and then the dinner began. The master, his fresh and still young face framed by his snow white hair trimmed in Russian fashion, looked like a Russian "mouchik." There were toasts in quantities, enlorging him as teacher and as artist, as musician and as man. After dinner Professor Udel, the head of the famous Udel Quartet, sang comic songs; Professor Ulanowsky sang songs of Leschetizky, as did also the master's daughter and son-in-law; Alfred Grünfeld, the well known pianist, gave selections from his operette, "Der Lehmann" ("The Sport"). The crowning point of the evening was a cakewalk, with a real cake as prize, executed by some of the pupils.

Frau Dr. Brée's already well known book, "The Groundwork of the Leschetizky Method," which has met with such phenomenal success in America, Austria, England and France, is now being translated into Russian and Spanish. The thousands of music students to whom the fame of Leschetizky has reached, and who cannot attain the Mecca of modern pianism, Vienna, by means of this clear, interesting and instructive work can direct their studies on the lines of this excellent method, and with its help easily conquer those elements of up to date virtuosity which forms its most difficult features. Frau Dr. Brée's book distinguishes itself especially from the works of her confrères, those of Mlle. Marie Mischuld von Melarfeld and Fräulein Preutner, in the absence of all confusion of ideas, the absence of all unnecessary details, and the ability for one who has not already been initiated into the particularities of the method to easily comprehend the principles set forth therein. The books of the other two Leschetizky disciples were pretty hard nuts for me to crack, and I relinquished them both with a bigger headache than an idea of what they were talking about. Frau Brée, being a woman of extraordinary intelligence, has not only written out the ideas formulated by the professor, but has added or modified them, according to her experiences in teaching, so that they are practical and compre-

hensible. The book is written in such an amusing and charming manner that it is digestible for even the most primitive musical taste, and I am sure that in future it will take an important place in the educational literature of the piano.

On a warm June evening I strolled into the small Musikvereinsaal to hear the last "Vortragsabend" of the Sauer Master School. It was interesting for me to note the composition of the public—up in front the well known heads of the conservatory professors, surrounded by a small crowd of admiring pupils; then the opposite faction, disciples of Door and Epstein, with a businesslike, determined air, music in hand, alert and critical, ready and anxious for the battle to begin, already smelling the powder in the air. In one corner a whole party of Leschetizky pupils, curiosity and the wish to learn showing in every movement, having a slightly sarcastic look, but much less ferocious air than the others. Before the beginning Sauer, his characteristic head easily distinguished amid all the rest, was busily flitting around, chatting here and there with friends, critically mustering the audience, and showing extreme nervousness in his manner. During the first number, the G major Fantaisie and Fugue of Bach, played by Mr. Bergmann, he sat immovable, his head in his hands. One could see the tension of his nerves, the anxiety and the excitement he was laboring under. Perhaps the most enjoyable feature of the evening was Sauer's accompaniment at the second piano for all the pupils. With the exception, perhaps, of Miss Von Fabian, who played Sauer's First Concerto, none of them had any one of those salient qualities which are required nowadays of a piano virtuoso. All of them had a certain technic and niceness of detail, but the cantabile in the melodies was lacking, the clearness in attack was compromised by alighting on the keyboard from too great a height, which, though successfully carried out by Sauer, became fateful for his pupils, while the interpretations very often were far from satisfying. It is my opinion, after hearing the execution of the Master School, that Sauer, though unquestionably a great pianist, has not yet had enough experience in teaching, and perhaps will never acquire the gift of imparting his knowledge to others. Sauer is perhaps an excellent adviser for young artists. The questions is, Do they need him then?

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Lillie d'Angelo Bergh in Saratoga.

A NUMBER of singers and teachers of singing have gone to Saratoga for a special session of summer study with Miss Lillie d'Angelo Bergh, the widely known New York teacher of singing. Miss Bergh is at present giving a course of lectures on musical subjects at the United States Hotel. This is an excellent opportunity to combine professional advancement with a visit to "The Queen of American Spas." Many song recitals will be given, under fashionable patronage, thus affording the summer students an opportunity to be heard by the magnates in the world of finance, fashion and music, who throng Saratoga during the summer session.

Charles E. Davis' Cantata.

"THE NEW JERUSALEM" was recently sung in Worcester, Mass., directed by Milton C. Snyder, making pronounced effect. Many of the leading musicians were present, the audience comprising 1,300 people. Mr. Snyder writes the work is to be repeated in the fall and commends the work highly. The leading local paper says the cantata proved a big success.

A Chicago Critic Abroad.

M. R. HUBBARD, music critic of the Chicago Tribune, is in Europe. He has been visiting Leopold Godowsky at Cromer-by-the-Sea and will return in September.

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CHAUTAUQUA

CHAUTAUQUA, N. Y.,
July 25, 1903.

THE Chautauqua season may now be said to be under full sway. Despite the very unfavorable weather of daily showers and thunder storms, the grounds have received the usual full quota of July guests, and, aside from the dampness of things, the weather has not been cold or otherwise disagreeable. On the other hand many report the season to be in advance of many others, both as to the number on the grounds and the fulfillment along certain lines. The Junior Choir, the Male Glee Club and the chorus have not only their ranks as complete as on other occasions at this period of the season, but in the Male Glee Club the numbers have increased so rapidly during the present season that larger quarters have had to be obtained to accommodate all those seeking admission. The number of male voices in the chorus has correspondingly increased, this body having been fed from the Glee Club, showing the farsightedness of Director Hallam in establishing this new department of culture during his first season with the assembly.

Rehearsals for the oratorio, Mendelssohn's "Elijah," are in daily progress, and progressing rapidly and with satisfaction to all concerned. The undertaking is a trying one, as the work is new to many of the vast chorus, and the opportunity to do the preparation justice in so short a time, and with so many other concerts to prepare, is not as favorable as though the whole time at the disposal of those interested could be concentrated upon this one thing.

Mr. Hallam gave a most painstaking review of the history of the oratorio before his chorus last week. His lecture, for such it may well be termed, showed that he had left nothing unturned to get at the concise facts concerning the conception and writing of the masterpiece, and with this fundamental knowledge in hand the chorus undoubtedly has entered into its arduous labors with a zeal that bespeaks a notable performance for Chautauqua. Mr. Hallam's work, by the way, cannot be underestimated. The detail he exacts from his chorus is duplicated in the Junior Choir, from which he has achieved remarkable results. The singing of this young body of 200 juveniles is the most refreshing music we hear upon the grounds. It is not the hodge-podge noise of a collection of unruly

boys and girls, but an exemplification of what discipline and instruction of the right sort, and properly directed, can do. Thus we hope to have shown that Mr. Hallam's department, which is viewed by the public, is thoroughly and earnestly at work. His chorus takes an active part in all the concerts; the Junior Choir gave an entire concert Wednesday afternoon of last week, and a hearing of the Glee Club is promised.

The band and orchestra is at last with us. For the good of the music here it is best not to mince matters any, but to state plain facts. As a band this organization may pass muster and be assigned to its duty in that capacity alone. There are few interchangeable bands and orchestras any-



HIGGINS HALL.

where that are successful in both departments. It takes skilled musicians, much rehearsing under a versatile director and many other requisites to make such a thing a possibility. A band and an orchestra, moreover, are two distinct organizations, and should not be so closely allied as they are here required to be. As a band, then, we should pronounce the Chautauqua organization a success, but as an orchestra, never. Numbering, as this "orchestra" does, only twenty pieces, it does not leave much chance for an argument, for at its best it does not even more than favorably compare with the average amateur orchestra of any conservatory of music in any of our cities, all of which have orchestras of at least thirty or more pieces, and the members of which are more thoroughly conversant with orchestral music, such as they are called upon to perform. But since this orchestra poses as a professional aggregation like any other feature which appears on the amphitheatre platform, we must deal with it as such.

In the first place, the instruments are not well balanced, such as they are, and even then there are far too few of

them. Certain individual members of the orchestra are very capable men, and it is not necessary to name them, for the incapable instruments make themselves most apparent at every hearing; but four or five capable men cannot make an orchestra such as Chautauqua should have, when it can display plans for thousands of dollars' worth of architectural improvements. However, we will not criticize such an outlay until we see the money being spent, and it is safe to assert that the orchestra that Chautauqua needs and a new organ will both be installed at this "institution of learning" before the new arrival at the grounds will step from the boat upon the floor of a marble pier.

We are speculating much on what accord will be given the oratorio, and also Mr. Sherwood, in some concertos which are announced for the near future.

Two recitals by Messrs. Sherwood and Marcossion have been heard in Higgins Hall since our last letter. The high pitch of the piano in the hall and the exceedingly damp weather have caused no doubt the inferiority of Mr. Marcossion's tone at these recitals. The feature of the first of these recitals was a César Franck sonata in A for piano and violin. Mr. Sherwood played the Verdi-Liszt Fantaisie on "Rigoletto" in his accustomed brilliant style. The third concert on the 20th was an all American program. Mr. Sherwood's well known hobby is in American interests, a trait that is most highly commendable at all times, and quite necessary as well. Kroeger, Preyer, Cole, Kelley, Rogers, Föbte, Marcossion, Smith, Bollinger and Gottschalk were the composers upon the program.

The Preyer number was the first movement of a sonata (op. 33) that is dedicated to Mr. Sherwood. This number, Wilson G. Smith's "Sarabande Moderne," and Mr. Marcossion's "Slumber Song" were especially enjoyable. The program for the 27th, which comes too late for present review, is announced as a "concerto program." Miss Georgia Kober and Miss Garland will assist the artists, and some of the numbers are the Spohr Concerto, No. 8; the Mozart-Grieg Fantaisie in C minor, Bruch's G minor concerto for violin and the Liszt E flat concerto by Mr. Sherwood.

Dr. Carl Dufft gave a very pleasing song recital in Higgins Hall on Friday afternoon. Last year these recitals were in conjunction with the piano and violin recitals, but the advisability of giving them singly this year does not seem to be a questionable one. Large and appreciative audiences are in attendance upon both. The program was:

If Thou Did'st Love Me.....	L. Denza
Good Bye.....	Mrs. Ben Chase.
La Mort de Jean d'Arc.....	Charles D. Todd.
She Alone Charmeth My Sadness.....	Miss Don Weigel.
Villanelle.....	Fred. E. Smith.
If With All Your Hearts (Elijah aria).....	Miss Laura Yates.
These Are They (Holy City).....	John W. Nichols.
Cavatine.....	Miss Edith Marion Mason.
	Miss Effie Maud Cline.

Miss Yates is vocal instructor at Liberty College, Glasgow, Ky., and Miss Mason holds the same position at the Athens Female College, Athens, Ga. The recital was a most successful one, and demonstrated the artistic results and vocal training that Chautauqua's musical school can give. Signor Agramonte was the accompanist, a pleasure in itself to record. Every participant possessed a voice, which cannot be said of all pupils' recitals we hear, and some were of more than the average ability.

On Wednesday a Marcossion pupil, Miss Rosalia Miller,

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was introduced in the regular amphitheatre concert. She played a Borowski number with good tone and interpretation. A recital by the pupils of the piano and violin department will shortly be given.

Harry Hirt is the new accompanist for the chorus, and Miss Garland has done efficient work in this capacity for the Junior Choir.

The original Shakespeare concert for Friday evening was changed to a concert by the Male Glee Club, assisted by Messrs. Sherwood and Marcossou. The program was announced too late for publication here.

The Misses Carbone, soloists of the present period, are from St. Francis Xavier Roman Catholic Church in New York. They are of Italian parentage and received their musical education principally from Miss Elizabeth Cronyn, of Buffalo, in that city. These artists make a specialty of duet work and have done some very excellent singing since their arrival.

Geo. H. Downing, of the Centenary M. E. Church, Binghamton, N. Y., is the bass. He possesses a robust voice, a jovial disposition, and will be popular at these concerts. There is no tenor engaged for the present period.

Joseph A. Farrell, Kansas City, Mo., is registered at 46 Foster avenue. Mr. Farrell is a popular baritone, who has studied abroad and who is here for the musical program furnished by Chautauqua.

Miss Mary Fidelia Burt, of Brooklyn, N. Y., author of the "Burt system" of teaching sight reading of music, is registered at the Spencer Cottage.

Edmund J. Meyer is enjoying a busy season with his summer vocal school over at Point Chautauqua.

RALPH HOWARD PENDLETON.

Chautauqua Personal.

John A. Collins, Detroit, Mich., is a guest at Maplehurst. Leon Ashley, Springfield, Ill., is spending a vacation here.

Miss Ethel Baker, Medina, N. Y., is a Chautauqua visitor.

W. N. Nickle, Elmira, Ohio, is a guest at the Panama cottage.

Miss Etta Blackburn, Jacksonville, Ill., is a Chautauqua visitor.

Mrs. N. E. Lyman, Oak Park, Ill., is a Chautauqua visitor.

Mrs. Hayden, St. Augustine, Fla., is spending a few weeks here.

J. C. Fisher, Chicago, Ill., is a Chautauqua visitor for the season.

Miss Lois Johnson, Fayetteville, Tenn., is at the Whitefield cottage.

Miss Louise Burke, Chicago, Ill., is at Chautauqua for several weeks.

Sadie S. Bandy, Gallatin, Tenn., is at 19 Simpson avenue for the season.

Miss Bessie Reese, Pittsburg, Pa., is at Chautauqua for the season.

Mary F. Ross, Pittsburg, Pa., is at 43 Vincent avenue for the season.

Miss Anna Burrows, Ridgway, Pa., is at Arnold cottage for the season.

Winifred Burke, Chicago, Ill., is a Chautauqua visitor for the season.

M. Adelle Fuller, Wellsville, N. Y., is at 30 Scott avenue for a few days.

Miss Lena L. Beattie, Fanesville, Ohio, is a guest at the Panama cottage.

Frank Jenkins, Parkersburg, W. Va., is registered at the Gale cottage.

Earle Layman, of St. Louis, Mo., is a Chautauqua visitor for a few days.

Mrs. Ada Catharine Cox, Canton, Ohio, is at the Spencer for the season.

Rose A. Eldredge, New York, is at the Beaujean cottage for the season.

Ada Adams, Washington, D. C., is at the Spencer cottage for the season.

Mrs. Margaret Anderson Watts, Louisville, Ky., is at 10 Hedding avenue.

Wm. R. Gregg, Toronto, Ontario, is spending his vacation at Chautauqua.

M. Alice Corey, Newtonville, Mass., is a Chautauqua guest for the season.

Mrs. S. O. Arnold, St. Paul, Minn., is here, a visitor for the entire season.

Alexander Sessan, New Orleans, La., is a Chautauqua guest for the season.

Miss Marion A. Hillyer, Ogontz, Pa., is a Chautauqua visitor for the season.

Miss Blanche Culver, Fairbury, Neb., is at 11 Root avenue for the season.

Wyllie Dupre, Fort Deposit, Ala., is at the Panama cottage for the season.

Mrs. V. E. Hopstein, Syracuse, N. Y., is at Maplehurst cottage for the season.

Ethel Ludwig, Chicago, Ill., is a guest at the Traile cottage for the summer.

Grace M. Bailey, Saybrook, Ohio, is registered at Yost cottage for the season.

Miss Gertrude E. Johnstone, Shields, Pa., is staying at the Longfellow cottage.

Nettie P. Clark, Binghamton, N. Y., is at 16 North Terrace until August 19.

Mrs. J. L. Haver, Birmingham, Ala., is registered at the Albion for the season.

Miss W. M. Cogswell, St. Louis, Mo., is a guest at the Colonnade for the season.

Inez Clark, Ypsilanti, Mich., is a guest at the Lone Star cottage for the season.

Miss Anne Powers, Warrensburg, Mo., is a guest at the Cleveland for six weeks.

Miss Ella M. Bates, Cleveland, Ohio, is a guest at Indiana cottage for the season.

Miss Elizabeth Colson, Brooklyn, New York, is at the Tyrone cottage for the season.

Miss Anne Reese, Pittsburg, Pa., is at 12 Judson avenue, until the close of the assembly.

Mrs. Albert C. Floan, St. Paul, Minn., is registered at Myer's cottage for the season.

Mrs. Charles W. Davis, Buffalo, is at her cottage, 19 Foster avenue, for the season.

Mrs. Carlton Hillyer, Augusta, Ga., is registered for the season at Hotel Athenæum.

J. W. Beardslee, Jr., Holland, Mich., is registered at the Empire cottage for a month.

John A. Thompson, Cleveland, is a Chautauqua visitor, registered at 29 Whitfield avenue.

Rev. Dr. and Mrs. W. Arter Wright, of Jamestown, have been at Chautauqua this week.

Mr. and Mrs. James F. Browne, Ironwood, Mich., are at Fredonia cottage for a few weeks.

Mr. and Mrs. Walter King Stone, Washington, D. C., are Chautauqua guests for the season.

Miss Julia Krinbill, Minneapolis, Minn., is registered at the National cottage for a few weeks.

Mrs. W. E. Lewis, Cincinnati, Ohio, is a guest at Girard cottage for the coming month.

Mrs. M. J. Pugh and Miss Anna D. Pugh, Cincinnati, are Chautauqua guests for the season.

Mrs. M. F. Merrill, East Randolph, N. Y., is registered at the Fredonia cottage for the season.

Mrs. Thomas M. Jefferson, Buffalo, N. Y., is a Chautauqua visitor registered at the Spencer.

Mrs. W. H. Crane and Miss Mae Crane, Temple, Tex., are at the Westfield cottage for a month.

Leanma M. Edie, Beaver, Pa., is a guest at the Sherburne cottage for the Chautauqua season.

Mr. and Mrs. J. H. Van Dorn, Cleveland, Ohio, are registered at 9 Hurst avenue for the season.

Mrs. John J. Watson, Jr., New York city, is at the Beaujean, 11 Whitfield avenue, for the season.

Kate Rath, St. Louis, Mo., is registered at the Morey cottage, and will be at Chautauqua until September 1.

Miss Ora F. White, Marietta, Ohio, is at the Weber cottage, and will be at Chautauqua during the month.

Robt. L. Crawford, of New York, is at the Athenæum. He is visiting his niece, Mrs. Thomas M. McMillan, of Mobile, Ala.

Miss Susie Edge, Lexington, Ky., is a guest of Mrs. Geo. F. Burba, at 7 Peck avenue. She will remain throughout the season.

Mrs. M. L. Hart and children, Buffalo, are here for the season. They have taken the cottage of Mrs. Charles Davis, 19 Foster avenue.

Gordan and Lulu E. Dupre, Ozark, Ala., are Chautauqua guests for the coming month, having registered at the Panama cottage on Palestine avenue.

The family of J. F. Barbour, Maysville, Ky., are occupying Elmhurst cottage, 11 Hurst avenue. Miss Fannie Hays, principal of Hayswood Seminary, also of Maysville, is visiting there for the season.

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GALA PERFORMANCE AT THE ROYAL OPERA, COVENT GARDEN,

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HOTEL CECIL, LONDON, }
July 9, 1903. }

FEW of those who attended the gala performance given at Covent Garden on Tuesday evening in honor of President Loubet's visit can have been quite prepared for the wonderful change which they found in the familiar house. In the short time at their disposal the management had done wonders, and they had effected a complete transformation both without and within. Long before the

the head of the stairs had been entirely refurnished and provided with little buffets on wheels, laden with the Buckingham Palace gold plate, whereat the more favored guests could refresh themselves during the intervals. The smoking room behind the saloon had been divided into three portions, one being reserved as a smoking room for the royal party, the second as a cloak room and the third for the commissariat department.

The house was filled early, for not the least interesting part of the spectacle is the arrival of the guests. The

Inside the house there was, of course, even more to engross the attention of those who were awaiting the arrival of the King. Never, indeed, has the theatre been more beautifully decorated, even though by royal desire imitation roses were substituted for the real flowers, which have always done duty at previous galas, but of which the scent has been found somewhat overpowering. The artificial blossoms, however, were so beautifully made that only the closest examination revealed the fact that they were not real. On entering the house the spectacle was most striking, for at first sight the whole theatre seemed to be one mass of flowers. A trelliswork of green had been formed about the lower boxes, and this was studded thickly with roses. The first tier boxes were treated in the same way, with the addition that festoons of roses were hung from box to box, while they were sheltered by beautiful canopies which were also formed of the flowers. The same scheme extended to the highest tier of boxes, while even the proscenium was embellished with roses of every shade of pink. The entire scheme was so well devised and executed in such perfect taste that it was a delight to the eye, and it would be difficult to imagine a scene of greater beauty than that presented by the great opera house.

But that part of the house which naturally most engrossed the attention was the royal box. To form it six boxes had been thrown into one, while the scheme of



INTERIOR OF COVENT GARDEN.

hour at which the doors were to be opened the usual approach was closed to all except the King's few favored guests. The vestibule by which stall holders generally enter the house had been converted into a reception room, gorgeously decorated in red and white silk and adorned with fine palms and beautiful flowers. Here were stationed the picturesque Yeomen of the Guard, more popularly known as the Beefeaters, who, in their quaint scarlet costumes, always form a striking spectacle at such state functions as these. The stairway leading from the vestibule to the saloon had been metamorphosed by the removal of the central rails, and this again was decorated with handsome palms and fine tapestries. The saloon at

doors were nominally opened at 8:30, the performance being timed to begin at 9:45, but some time before this hour the approaches to the theatre were choked with carriages. At about 9 o'clock the contingent of the Scots Guards which was to form the guard of honor arrived and took up its position outside the royal entrance. From that time onward the time by no means hung heavily on the hands of the large crowd which had assembled outside the theatre to watch the arrivals. At short intervals carriages containing various members of the royal family, members of the ambassadorial staffs in London, ministers of state and many other functionaries drove up to the doors and were all greeted with rounds of cheers.

the decoration was on a far more sumptuous scale, but at the same time perfectly in keeping with that of the rest of the theatre. It was upholstered entirely in white and gold; in front of it, in place of the roses, was a magnificent mass of orchids, with our own royal arms and a shield bearing the colors of France and the letters "R. F.," while above it was set a crown of many hues. The royal box was certainly made fully worthy of its occupants.

After the scheme of the decoration had been digested, the attention turned to the arrival of the audience, which was really no less remarkable a sight. The whole auditorium glittered with diamonds, and it is impossible to estimate the wealth which was collected within Covent Garden on

that night. The diamonds and the beautiful dresses of the ladies were set off by the uniforms of nearly every English regiment and of many of those of other nations, by the full court dresses of the officers of state who, ablaze with decorations, formed a very conspicuous part of the audience. Nothing, indeed, could well have exceeded the brilliance of the great crowd which attended the gala.

Shortly before 10 o'clock it became known that the King and his illustrious guests had arrived, and every face was turned toward the royal box, while Signor Mancinelli, with many decorations on his breast, stood in the middle of his forces waiting to strike up the "Marseillaise." The royal party was received by Lord de Grey, Lord Esher, H. V. Higgins, Neil Forsyth and M. Messenger, and were ushered straight to their box. Immediately after them M. Loubet and his suite arrived, and the complement of the most distinguished visitors being now complete, the orchestra played first the French and then the English national anthems.

The following was the program arranged for the evening:

God Save the King, La Marseillaise.

"RIGOLETTO"—ACT I, SCENE 2.

Gilda.....Madame Melba
Giovanni.....Mlle. Bauermeister
Il Duca.....Signor Bonci
Rigoletto.....M. Renaud
Sparafucile.....M. Journet
Conductor, Signor Mancinelli.

"CARMEN"—ACT II.

Carmen.....Madame Calvé
Mercedes.....Mlle. Frances Carla
Frasquita.....Mlle. Hélian
Zuniga.....Hamilton Earle
Don José.....M. Alvarez
Escamillo.....M. Plançon
Le Dancaire.....M. Gilibert
Le Remendado.....Herr Reiss
Conductor, M. Flon.

"ROMEO ET JULIETTE"—ACT II.

Juliette.....Mlle. Melba
Gertrude.....Mlle. Bauermeister
Romeo.....M. Alvarez
Gregorio.....Lawrence Rea
Conductor, Signor Mancinelli.

On an occasion such as this, however, the interest naturally centres not so much in the performance on the stage as in the audience in the auditorium, and, charmingly though Madame Melba, Madame Calvé, M. Plançon, M. Alvarez, Signor Bonci, M. Renaud and M. Journet sang, their performances did not attract the attention that would have fallen to their lot on any ordinary night of the season. This is, indeed, not surprising, for it is not often that so many notabilities are gathered together under one roof. In the royal box, which occupied the centre of

the grand tier, were seated their Majesties the King and Queen, President Loubet, the Prince and Princess of Christian, Princess Beatrice, Princess Victoria, Princess Louise (Fife), Princess Louise Augusta of Schleswig-Holstein, Princess Victoria of Schleswig-Holstein, Princess Margaret of Connaught, Prince Christian, the Duchess of Albany, Princess Alice of Albany, the Duke of Fife, the Mistress of the Robes, M. Combarieu, M. Mollard, the Master of the Horse, the Lord Steward, the Lord Chamberlain, M. Delcassé. On the right of the royal box was another of equal size, which was reserved for ambassadors and their staffs, and this was occupied by the Italian Ambassador, Madame Musurus, the German Ambassador, the United States Ambassador, Mrs. Choate, the Russian Ambassador, the Marchioness of Lansdowne, the French Ambassador, the Duchess de Mandas, Madame Pansa, the Marquis of Lansdowne, the Spanish Ambassador, Count Mensdorff, Madame de Bille, the Greek Minister, Madame Daeschner, the Turkish Ambassador, Mme. Robert Carmichael, the Rt. Hon. Sir E. Monson, Madame Geoffray, the Portuguese Minister, Madame Metaxas, General Dubois, Princess Teano, M. Geoffray, M. Paul Loubet, Madame de Flouriau, Captain Guguuet, the Countess de Montholon, the Belgian Minister, Commandant Chabaud, the Hon. Lady Monson, Admiral Capello, the Countess de Manneville, the Danish Minister, M. Daeschner, Prince Teano, the Count de Manneville, M. Poulet, M. Auzepy, Captain Boehme, Madame Auzepy, H. E. Count Seckendorff, Earl Howe, the Hon. R. Moreton.

To the left of the royal box was yet another, which was devoted to the ministers of state, and its occupants consisted of the Duke of Devonshire, Lady Balfour of Burleigh, the Countess of Selborne, the Rt. Hon. Akers Douglas, the Marchioness of Londonderry, the Rt. Hon. Joseph Chamberlain, the Duchess of Devonshire, the Marquis of Londonderry, Mrs. Chamberlain, Field Marshal Earl Roberts, Mrs. Ritchie, the Earl of Onslow, Lady George Hamilton, the Rt. Hon. C. T. Ritchie, Mrs. Gully, Lord George Hamilton, the Countess of Onslow, the Earl of Selborne, the Lord Mayor, the Rt. Hon. Austen Chamberlain, the Dowager Countess of Lytton, the Gold Stick, the Lady Mayor, the Earl of Shaftesbury, Lady Aileen Roberts, Lord Ashbourne, the Countess of Shaftesbury, the Rt. Hon. Walter Long, Lady Evelyn Cavendish, the Hon. Dorothy Vivian, the Vice Chamberlain, the Hon. Violet Vivian, Viscountess Valentia, the Treasurer of the Household, Lady Wolverton, Lady Mary Lygon and the Comptroller of the Household, while among other occupants of stalls and boxes were Sir Ernest Cassel, Arthur Davis, Mrs. A. H. Lewis, the Duchess of Westminster, the Duchess of Manchester, Lady Pearson, Alfred de Rothschild, Lady Cunard, Lady Miller, Countess of Warwick, Mr. and Mrs. H. V. Higgins, W. S. M. Burns, Mrs. Ronalds, the Duchess of Leeds, Viscount Esher, Earl and Countess de Grey, John



NEIL FORSYTH,

Business Manager and Secretary Royal Opera, Covent Garden.

Galloway, M. P.; Mrs. Beaumont, M. Poklewski-Kriell, Murray Griffith, J. Pierpont Morgan, M. de Séincourt, the Baron and Baroness de Meyer, Carl Meyer, the Baroness de Zuylen, W. B. Huntington, Viscount Portman, Lady Faudell-Phillips, Sir T. Firbank, Marquis de Villavieja, Lady Henderson, Lady Byron, Charles Davis and daughters, Mrs. and Miss Blumenthal, &c.

With such a brilliant audience, with decorations on so lavish a scale and with so excellent a performance on the stage, it need hardly be said that the first gala of the King's reign was a complete success, and it may well be doubted whether a finer has ever been given. The lion's share of the honors certainly fell to Neil Forsyth, the able business manager and secretary of the Royal Opera, under whose supervision the arrangements had been carried out. During the interval he had the honor of receiving the hearty congratulations of the King, who was immensely pleased with the attention which had been paid to his wishes, while the guest of the evening, President Loubet, also expressed his gratification in the warmest terms, and decorated Mr. Forsyth with the Academic Palms. From first to last the performance was a complete success, and the King's first "command" gala at the opera will be long remembered by all those who had the good fortune to be present at it.

Neil Forsyth.

Neil Forsyth is the business manager and secretary of the Royal Opera Syndicate, Covent Garden, London, a position he has occupied for several years. His remarkable powers of organization and his unfailing tact and courtesy are matters of common knowledge. To attempt to criticise the arrangements for the recent gala performance in honor of President Loubet would be an unavailing attempt to "brush the dust off perfection." King Edward VII personally congratulated Mr. Forsyth on his successful efforts, and President Loubet conferred on him the decoration of the "Palme Académique."

Andre Messenger.

M. Messenger has been director of the music at the Opéra Comique, Paris, since 1898, and at the Royal Opera, Covent Garden, since 1901, both of which posts he still holds. M. Messenger was born on December 30, 1853. He first studied music at the Ecole Nietermeyer and subsequently worked at fugue and composition with Camille Saint-Saëns.

Here is a list of the distinguished French composer's principal works, with dates. First work publicly per-



ANDRE MESSENGER,

Manager Royal Opera, Covent Garden.

formed: A symphony in four movements at the Colonne concert, Paris, in 1876. Operatic works: 1883, "François les Bas-Bleus"; 1884, "La Béarnaise" and "La Fauvette du Temple"; 1886, "Les Deux Pigeons" (ballet given at the Grand Opéra, Paris); 1887, "Le Bourgeois de Calais"; 1889, "Isoline" and "La Basoche"; 1892, "Madame Chrysanthème"; 1893, "Le Chevalier d'Harmenhal"; 1897, "Les Petites Michu," and 1899, "Véronique."

M. CHESTER.

NOTE.—On this page are reproductions of the invitation and the program for the gala performance described by Mr. Chester.

THE SULLIVAN MEMORIAL.

(SPECIAL TO THE MUSICAL COURIER.)

LONDON, JULY 10, 1903.

NO more suitable spot could well be found for a memorial to Sir Arthur Sullivan than the Thames Embankment Gardens. Situated as they are immediately behind the Savoy Theatre and the London offices of this paper, the memorial stands close to the scene of so many of Sir Arthur's triumphs, in the immediate neighborhood of a house the name of which is irrevocably bound up with his own.

The ceremony of unveiling the memorial, which has just been erected there, took place on Friday afternoon at a quarter past 4, and was performed by the Princess Louise (the Duchess of Argyll), who was accompanied by the Duke of Argyll. On her arrival she was met by the reception committee, which included Lord James of Hereford, Lord Monkswell (chairman of the County Council), the members of the Memorial Fund Committee, including Sir Alexander Mackenzie, Sir George Martin, Dr. F. H. Cowen, Edward German, Sir George Lewis, John Hare and C. W. Mathews (honorary secretary), and H. S. Sankey, the chairman, and members of the Parks Committee of the County Council. Among those present were W. S. Gilbert, Archdeacon Wilberforce, Sir Hubert H. Parry, Sir Charles Wyndham, Sir Squire Bancroft, Sir John Robinson, George Alexander, George Grossmith, Edward



Admit One to Box H
M. Chester

This person need not be brought to the Opera House.

LEVEE DRESS

New York Musical Courier



Dicey, Comyns Carr, Owen Hall, F. Cellier, John Thomas, Alberto Randegger, Miss Leonora Braham, Herman Klein and David Bispham.

Her Royal Highness was conducted immediately to the veiled monument, in front of which seats had been placed for herself and the more favored of the guests. The task of speaking the late composer's praises devolved upon Lord James of Hereford. The memorial, he said, came from two sources, the public and a number of personal friends. The public gave a tribute of admiration to the great musician who fought for his country in this rivalry of the musical world. They loved his music because of its simplicity and because they understood it. Sir Arthur Sullivan set great store on the friendship of her late Majesty, who, with those around her, gave him great encouragement and sympathy.

The Princess then unveiled the bust, which is a marvelously good likeness of Sir Arthur in bronze. It stands on a pedestal, at the foot of which is the figure of a weeping woman. On the side of the pedestal is inscribed the following quotation from the "Yeomen of the Guard":

Is life a boon?
If so, it must befall
That Death, when'er he call,
Must call too soon.

The bust is the work of Goscombe John, A. R. A., who, under commissions from the memorial committee, executed the tablet in bronze erected in St. Paul's Cathedral, the bust in bronze for the concert hall of the Royal Academy of Music and the bust in marble for the Royal College of Music.

After the memorial had been unveiled Sir George Lewis, Bart., on behalf of the Memorial Fund Committee, asked the acceptance of the bust by the London County Council, to which request Lord Monkswell replied. W. S. Gilbert then moved a vote of thanks to Her Royal Highness, in which he spoke in the warmest terms of the late composer, the vote being seconded by Edward German, who is carrying on Sir Arthur Sullivan's work at the Savoy Theatre. The Duke of Argyll, replying, expressed the pleasure that it had given to the Princess and himself to be present on such an occasion, and paid a further tribute to the work that Sir Arthur Sullivan had done for English music.

ZARATHUSTRA.

Selma Kronold at Ocean Grove.

BISHOP FITZGERALD says no singer has achieved such success as Madame Kronold. The local paper said: "Great things were expected of her and she exceeded all expectations. At the conclusion of each of her three parts she was given enthusiastic applause. No encores were permitted, according to Mr. Morgan's established rule, and the audience knew this, yet Madame Kronold was recalled five times after singing the waltz song, 'Love in Springtime,' by Arditi, before the audience would cease its demand for an encore. Her voice is of wonderful range and power and her manner is very pleasing."

AEOLIAN-WEBER.

The Aeolian Company Organized With a Capital of \$10,000,000—The Weber Piano Company Merged Into the Great Organization.

THE Saturday edition of THE MUSICAL COURIER in its last issue exclusively announced the completion of an organization of several musical interests capitalized at \$10,000,000, which would have a bearing on the highest musical interests of both the Old and New Worlds, combining interests in London, Paris and Berlin.

This organization brings within the control of one corporation the Aeolian, Orchestrelle, Pianola and kindred interests, and absorbs the Weber Piano Company.

The most interesting point regarding this immense deal, and one which means much to the musical world, is the future of the Weber piano. That the Aeolian Company will pursue the same artistic method in exploiting the Weber as characterizes the publicity of the Pianola and the Orchestrelle is to be expected, and this means that the musical world will be greatly benefited by the merger.

MALEK.

INTEREST in the Bohemian piano virtuoso, Ottokar Malek, is on the increase, and his manager is authority for the statement that the great artist will be heard extensively throughout the country the coming season. If his foreign press notices speak for anything we are impelled to believe we are to hear, in the young Bohemian, one of the greatest pianists now before the musical world. In this connection we reprint a criticism from the Narodni Listy, of Prague, when Malek appeared with the famous Bohemian String Quartet, the greatest of its time:

Dvorák's F minor Trio, op. 65, received its first performance with Malek at the piano. Interest was centred in the interpreter of the piano part, whom we, up to the present time, have only heard as soloist. Herr Malek played the exceedingly difficult trio with great bravura, magnificently in technique, with especially marked rhythm, which is always characteristic in his playing, and an interpretation which will have to seek his equal. It is needless to say that the trio by such artists of rank as Malek and the celebrated Bohemian String Quartet contained such wealth of tonal beauty, such powerful strength and brilliancy of execution, such depth of passion, that it thrilled and electrified the hearers.

As a soloist Herr Malek introduced himself with Schumann's Symphonic Etudes. Again the brilliant virtuoso, by the same marvelous technique, marked rhythm and the energetic, yet so delicate, gentle touch, was in evidence. With the performance of this great work, which is acknowledged to be one of the most difficult compositions, Malek gave us one of his greatest achievements.

At Bucharest Malek attracted uncommon attention, especial stress being laid upon his powerful forte. The Slave, commenting upon his performance, had the following to say:

Very few artists enjoyed such an audience and applause as did Herr Malek. Hardly had he seated himself at the instrument when he commanded the astonishment and admiration of the audience by his highly developed technique, his powerful forte and his clear and soft pianissimo. It is not often that one has an opportunity to hear such a pianist. At the conclusion of each number Malek could not come to the front often enough, and he was forced to give encore after encore, to the delight of the never satisfied audience.

Manager Charles R. Baker, with several of his artists,

will spend three weeks at Plank's Grand Hotel, Mackinac Island, Mich., during the most heated period. Several artists' recital will be given in the grand concert room of the hotel, which seats 1,200 persons.

Among the artists who will participate in these recitals are Edith Adams, the violoncellist, who has spent the past eighteen months in Munich; Grace Whistler Misick, contralto; Alfred D. Shaw, tenor; Frances Hughes Wade, solo harpist; Mabel Geneva Sharp, soprano; Garnett Hedge, baritone, and Birdice Blye, pianist. Mr. Baker will have charge personally of all the recitals, which are expected to prove the finest series ever heard in this magnificent hotel. The party will leave on the palace steamer Manitou early in August.

L. A. Russell's American Song Recital.

THE third of Louis Arthur Russell's summernight musicales was given in Music Hall, Newark, Monday evening last, and took the form of a song recital, the program being made up entirely of songs by American composers. Some thirty songs were sung by the following soloists, all of whom are well known church and concert artists and pupils of Mr. Russell:

This was the program:

Baritone songs—	
The Song of the Huns.....	C. Wenham Smith
The Breton Fishermen.....	H. W. Greene
Mezzo contralto songs—	
Down on the Sands.....	Frank G. Illsley
The Long White Seam.....	Samuel A. Ward
If All the Dreams We Dream, Dear.....	Frank Lynes
Soprano songs—	
The Violet.....	Helen Hood
When Love Is Gone.....	G. Waring Stebbins
Shall a Smile or Guileful Glance.....	Templeton Strong
Twilight Cradle Song.....	Daniel E. Hervey
The Man in the Moon.....	Frank E. Drake
Contralto songs—	
Allah.....	Geo. W. Chadwick
Marguerite.....	N. Irving Hyatt
Irish Love Song.....	Margaret R. Lang
Three Fishers.....	D. E. Hervey
Intermezzo.	
Violin solo, Romance in E.....	Otto K. Schill
Three soprano songs—	
Folk song.....	MacDowell
Midsummer Lullaby.....	MacDowell
The Robin Sings in the Apple Tree.....	MacDowell
Mezzo contralto songs—	
My Love and I.....	Frank L. Sealey
Dear I Love, When in Thine Arms.....	G. W. Chadwick
I Cannot Help Loving Thee.....	Clayton Johns
Contralto songs—	
Sweet Heart.....	Frank Lynes
Peace.....	Chas. B. Hawley
The Proposal.....	J. H. Hahn
Baritone songs—	
Thy Reaming Eyes.....	MacDowell
When Icicles Hang on the Wall.....	Arthur Foote
Soprano songs—	
O Let Night Speak of Me.....	Chadwick
Roses of June.....	Reginald de Koven
The Song of Love and Death.....	George C. Gow
Ecstasy.....	Mrs. H. H. A. Beach
The Clover Blossoms.....	C. K. Rogers

The press speaks highly of the concert, the Call saying: "The artists vied with each other in seeking the most expressive delivery of the compositions of their brother and sister Americans."

The News, in an extended notice on the importance of such a recital, says: "The singers (professional pupils of Mr. Russell) to whom the audience last night was indebted for the enjoyment resulting from the recital were Mrs. Orne Kinsey-Taylor, Miss Marjorie Fee, Miss Alice van Nalts and Ernest van Nalts, whose artistic qualifications for their task and devotion to the finer things in music were beautifully disclosed in their ministrations."

WON BY AN AMERICAN.

[SPECIAL CABLE DISPATCH TO THE MUSICAL COURIER.]

ROYAL CONSERVATORY, LIEGE, BELGIUM
July 27, 1905.

AT the violin competition for the virtuoso prize Louis Simegel was awarded the gold medal with grand distinction. This is the first time this prize has been won by an American.

OVIDE MUSIN.

Francis Stuart's Summer School.

AFTER a brilliant career of ten years in San Francisco, Francis Stuart came to New York comparatively unknown three years ago. In that time he has forged his way to the front ranks of New York teachers. He is now known throughout America and recognized in Europe as one of the most successful representatives of the elder Lamperti, whose lines he follows in teaching, although he has had the advantage of studying also with others famous teachers—Vanucinni, of Florence, and the elder Garcia, of London. The success of his present summer term is almost unparalleled. Every hour is taken during the entire week, chiefly by professional pupils, many of whom are having daily lessons during their vacation period. An atmosphere of prosperity pervades the studio, which is infectious. The pupils studying roles in grand opera, light opera, oratorio and vaudeville are working with enthusiasm to go out and win in next season's musical campaign.

The following pupils have signed with various managers for next season: Henry Taylor, of Boston, who made a most successful appearance at the Broadway Theatre in the leading tenor part in "The Prince of Pilsen," has been engaged by Savage for the role in an elaborate production of that opera in Chicago. Mabel Carrier, of Detroit, sang successfully the role of Dorothy Hardack in "The Runaways"; she has been engaged by the Schuberts for prima donna roles for next season. Miss Edna May Jean, of San Francisco, has been engaged by the same management for a part in "Winsome Winney." Miss Blanche Morrell, of Detroit, and Mabel Wilbur, of Rochester, have been engaged by Henry Savage. Wm. Chamberlain, of Cortland, has been engaged to sing "The Palms" in the church scene in "The Old Homestead" with Denman Thompson at a handsome salary. Thomas Powell, of Newton, Kan., and Clyde Crawford, of San Francisco, have signed with Klaw & Erlanger. Lou Middleton, of New York, has been given a prominent part in "The Girl in Dixie."

Miss Clara Eckstrom, of Omaha, has resigned from the Savage Company in order to study seriously with Mr. Stuart for grand opera. She is the fortunate possessor of a pure contralto voice of marvelous power and compass.

Sager Midgley and Gertrude Carlisle, who are among vaudeville's most celebrated artists, are studying seriously with Mr. Stuart with the idea of entering musical comedy.

Miss Grace Tuttle and Madame Lucille Jocelyn, well and favorably known in New York musical circles, are spending the summer in town, preparing repertory for important engagements the coming season.

Among others of Mr. Stuart's summer class are Miss Dorothy Dixon, of Brooklyn; Mrs. B. E. Shear, Chicago; the Misses House, Poughkeepsie; Miss Minnie Husted, Albany; Miss Sangenback, Arlington, N. J.; Mrs. Wallace Robinson, Kansas City; Mrs. Anna Johnston, Miss Sadie Sauer (of "The Runaways"), Mlle. Luez, New York; Mr. Anthony, Philadelphia; Richard Cummings, Syracuse, N. Y., and Kenneth Davenport, of St. Louis.

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PARIS, JULY 18, 1903.

THE anniversary of the taking of the Bastille is a fête day celebrated all over France. On this day—14th of July—takes place the soldiers' review at Longchamps before the President of the Republic and other notabilities. The day is given over entirely to enjoyment, one of its principal manifestations being the public balls held in certain public squares to the music of bands supplied and paid by the Government. Gratuitous performances are given at the four subventioned theatres, and also at most of the non-subsidized places of amusement. At the two opera houses the works chosen are always from those known as "spectacles de famille"; at the two dramatic theatres, the Comédie Française and Odéon, generally the latest successful novelty. At the Opéra, "La Statue," by Reyer, was given; at the Opéra Comique the ever popular "Mignon" caused tears of pity to flow, a sure proof of enjoyment in many people. The Comédie Française gave Catulle Mendès' last work, "Médée," and the successful "Rabouilleuse" again figured at the Odéon. As these performances—given at 1 p. m.—are gratuitous, I need hardly say that they attract immense throngs; numbers are even unable to gain admittance. It is said, for instance, that at the Opéra people begin assembling at the doors at midnight of the day preceding the performance. Certainly at 6 a. m. there always is a decent sized audience waiting for the doors to be opened some five or six hours later on. These crowds are good tempered, and when once admitted are models of appreciation. The artists also are always on their mettle, and exert themselves to their utmost to obtain the suffrages of these patient and appreciative audiences. The "Marseillaise" is also a feature of these performances, sung by a soloist and chorus at the lyric theatres, declaimed by one of the company at the other houses. The tragedy of "Médée," by Catulle Mendès, has been a remarkable success at the Française. On the present occasion the author being in a box was recognized by the audience, who insisted on his coming before the curtain at the end of the act to receive their plaudits.

The rehearsals at the Opéra of the new works, "L'Etranger" and "Le Fils de l'Etoile," continue in spite of the warm weather. It is already decided that the first of these works will be produced in November; the second in March. Also early for next season is being prepared a revival of Verdi's "Otello," with Alvarez as the Moor. This same tenor will make his reappearance at the Opéra next autumn as Jean de Leyden in Meyerbeer's "Le Prophète."

Mme. Jane Noria, the American soprano, whose début in "Romeo and Juliet" at the Opéra I chronicled some time ago, has made the three regulation appearances and been formally engaged. Her French diction, which is remarkably pure, was taught her by M. Dumartheray. Scaramberg, the new tenor, is a most excellent addition. He has a good, sonorous voice, with the required compass for a tenor of grand opera, uses it with skill and taste, and pos-

sesses the figure and mimetic ability at present essential for success on the lyric stage. The career of this singer is an excellent lesson for all those who, possessed of a good voice, neglect the branches of education necessary to make a finished singer. Scaramberg, to begin with, is an excellent musician, as he was at one time horn soloist in a regimental band, which enjoyed a distinguished reputation. It was, in fact, the bandmaster of the regiment who advised the young musician to leave his instrument and go to Paris to study singing. This he did steadily and seriously for four years, under the same master. He was also a pupil in acting of the famous Pluque, ballet master at the Opéra. Scaramberg's début was made at the Opéra Comique in "Richard Cœur de Lion," and although I have heard that it was most creditable still it does not seem to have made sufficient impression to have procured him an engagement in Paris. Undismayed, he went to the provinces, and at Nantes gained valuable experience, which he added to by accepting an engagement of two seasons at Lyons. At Antwerp he created Tannhäuser. At La Monnaie, of Brussels, he created the principal tenor part in Jean Blockx's opera of "La Princesse d'Auberge," which he sang thirty-eight times during the season. At Marseilles he created the part of Faust in Boito's "Méfistofel," and last winter, while engaged at Bordeaux to sing the tenor roles of grand opera, he appeared in the production of "Fédora." The provinces are sometimes excellent places for a young singer to gain experience; if he can manage to do so without wearing his voice, or contracting bad artistic habits. Scaramberg has been able to do the one, and avoid the others. His gifts and perseverance have gained him at last a prominent position at the Opéra of Paris for three years.

The Opéra Comique is preparing, among other works, a revival of Hérold's once popular opera "Le Pré aux Clercs." It is said every effort will be made by new and attractive mounting, scenery and accessories, to rejuvenate this somewhat old fashioned work.

Mlle. Delna, the contralto of the beautiful voice, late a member of the Opéra Comique, is about to be married, and has definitely decided to leave the stage. She has been offered excellent conditions at the Brussels La Monnaie, and also for the season of grand opera that is to be given next autumn at the Gaité, both of which she has refused for the reason given. The contralto voice is every year becoming scarcer. I mean the real contralto, the bass, not the baritone, of the female voice. Mezzo sopranos abound, but not the contralto. "Orphée" has not been given at the Opéra Comique since Delna's departure. I was present at a certain well known singing master's studio when an operatic agent came to ask if the teacher had a genuine contralto pupil ready to present to the public, and offered 6,000 francs for a month's engagement to sing at an important theatre in the province certain of the old operas that require the deep contralto voice, among the list named being "Charles VI," by

Halévy, specially stipulated. Composers no longer write for this voice, owing to its scarcity, even the alto chorus part in modern compositions being a second soprano, of whom few low tones are required. Wagner uses the contralto—properly so called, of course—very little, if at all, for principal roles. Mary, in "Der Fliegende Holländer," is scarcely a role, and parts like Ortrud are certainly intended for dramatic sopranos or mezzo sopranos. Delna is possessed of a really remarkable voice; remarkable for its great beauty, its power and extraordinary compass, which enables her to sing music of such varying tessitura as Fidès in "Le Prophète" without apparent effort. Had she been willing to undergo the long and patient training to which singers like Viardot-Garcia submitted, Delna might have become really a great artist. Owing to her earlier education, musical and general, having been somewhat superficial, Mlle. Delna did not attain the eminence to which her natural gifts would have entitled her. But in spite of this, the fact remains that at present, after numerous trials and tentative débuts, the Opéra Comique is without a genuine contralto for the great roles.

In a series of articles by Jules Huret in Le Figaro, entitled "En Amérique," is one called "Au Théâtre," in which occurs the following:

"The pieces of native manufacture are often very silly and extremely childish. The type of piece most in vogue is a sort of operetta, in which are a half dozen complications between young lovers, but which all are cleared up and are arranged satisfactorily by a final marriage, but not without having introduced a step dance at every possible occasion. It is characteristic of the American stage that all the performers can dance; men, women, principals or supers, all, whether accompanying the chorus or executing a solo do a step! The voices of these performers are nearly all throaty, and few of the females know how to sing, fewer still of the men. In the spectacular pieces the scenes are somewhat crude, although the dresses are often effective, as they are copied from those worn at theatres like the Variétés of Paris; the light effects, too, are often well managed."

If this writer seems somewhat severe on the so called comic opera of America, he is in raptures over the grace and intelligence of the chorus girls who appear therein. He says:

"With us the chorus has the air of being excessively weary and bored to death. Their lips never smile; only the curve of the rouge that is on them. Here they are all young and pretty, and smile with both lips and eyes—this may be also, perhaps, on account of their being much better paid than with us. But here it seems as if there was no time to perfect any art. At the theatre, as elsewhere, everything is done too quickly; they do not take time to prepare anything properly, or to compare or select. All phases of life seem to partake of this precipitation. I, myself, feel it every day more and more. One has the sensation of living in an express train, and of having to change ten times a day in the greatest hurry. The American is never deliberate in what he does, whether he eats, argues or pays visits; he has always the air of being an express and wanting to beat the record."

DE VALMOUR.

Weber's Band Wins First Prize.

JOHN C. WEBER'S military band, of Cincinnati, won the first prize, \$1,000, at the Elks' reunion in Baltimore. The judges announced the decision Wednesday night of last week. Great enthusiasm prevailed when the prize winners were mentioned. The Cincinnati band conducted by John C. Weber is composed of high class performers. Western critics have pronounced it one of the best balanced bands in the world. In Baltimore the band played before 7,000 Elks and several thousand guests.

Other prizes by the committee in the musical contests were awarded as follows:

Second prize, \$500, to the Jersey City Band; third prize, \$300, to the Fifth Regiment Band, of Paterson, N. J.; fourth prize, \$200, to the Great Western Band, of Cleveland, Ohio.

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CINCINNATI, July 25, 1903.

EMIL WIEGAND, one of the first violins of the Symphony Orchestra and a young musician of sterling ability, sailed July 11 for Europe, where he expects to remain until late in the fall. He will spend most of his time in Brussels, Belgium, to study with César Thomson, the great virtuoso.

Richard Schliwen, the well known violinist, teacher and leader of the violas of the Cincinnati Symphony Orchestra, after a very busy season in Cincinnati, has gone to Winona Lake, Ind., to take charge of the violin department in the School of Music of that summer resort. There he is heard frequently as a soloist and also in ensemble work with Romeo Gorno, pianist. Mrs. Schliwen and son Edgar will spend the summer in their cottage at Crystal Beach, Canada, where Mr. Schliwen intends to join them after the Winona season.

John A. Broekhoven has matured his plans for a new sphere of action, in the direction of original work in oratorio and opera. To realize these plans Mr. Broekhoven will open a school of his own, in which he will train young people for a useful career in oratorios and opera by organizing small concert and operatic tours. The time is most opportune for such work, of which Mr. Broekhoven is convinced. The Chester Park Opera has accepted several pupils of his operatic class, and the more talented of the class are rehearsing the principal roles in his one act opera, which he is preparing for Chester Park. In consequence of these plans Mr. and Mrs. Broekhoven will sever their connection with the Ohio Conservatory of Music.

Miss Martha M. Henry is home for her summer vacation, after ten months' of arduous work in voice culture in New York. Miss Henry has been very successful in concert and church work and will return to the metropolis early in September.

Henry A. Ditzel, of Dayton, Ohio, recently presented his pupils in two recitals at the Women's Christian Association auditorium. Mr. Ditzel is a young pianist of authority, who is drawing to himself the very best classes. The programs will speak for themselves:

WEDNESDAY.

Song Without Words.....	Mendelssohn
Marea Diefenbach.....	Kaiser
Polonaise.....	Alberta Fetterly.
Kinderleben, Nos. 1-4.....	Kullak
Scenes d'Enfants, Nos. 1 and 2.....	Schumann
Au Matin.....	Godard
Spring Song.....	Mendelssohn
Italian Song.....	Sartorio
Barcarolle.....	Haberbier
Menuet, G major.....	Paderewski
	Miss May Frank.

Berceuse.....	Godard
Sonata, op. 49, No. 2.....	Beethoven
Berceuse.....	Grieg
Gavotte Pastorale.....	Schmidt
Nocturne, D flat major.....	Scholtz
Shepherds All and Maidens Fair.....	Nevin
Kaisermarsch (two pianos, eight hands).....	Wagner
	Misses Templeton, Bailer, Leslie and Mr. Ditzel.

THURSDAY.

Etude, E minor.....	Cramer-Henselt
Rondo Capriccioso.....	Mendelssohn
Poème Erotik.....	Grieg
Sonata, op. 90, E minor.....	Beethoven
Prelude, G major.....	Chopin
Grand Valse, A flat, op. 42.....	Chopin
Des Abends.....	Schumann
Liebeswalzer.....	Moszkowski
Concerto, C minor.....	Beethoven
(With cadenza by Carl Reinecke.)	
Improvisation.....	MacDowell
Valse Lente.....	Schütt
Prelude and Fugue, D major.....	Bach
Sonata, A flat.....	Beethoven
Andante and Variations, op. 46 (for two pianos).....	Schumann
Cantique d'Amour.....	Liszt
Nocturne, G major.....	Chopin
Kamennoi Ostrow.....	Rubinstein
Berceuse.....	Chopin
Prelude, F major.....	Chopin
Rhapsodie Hongroise, No. 8.....	Liszt
Du bist die Ruh.....	Schubert-Liszt
If I Were a Bird.....	Henselt
Rondo, G major, op. 51, No. 2.....	Beethoven
Soirée de Vienne, No. 6.....	Schubert-Liszt
Overture to Der Freischütz (two pianos, eight hands).....	Von Weber
	Misses Templeton, Leslie, Bailer and Mr. Ditzel.

Prof. W. S. Sterling, dean of the College of Music faculty, recently resigned his position and established a school of his own, which he has named the Metropolitan Conservatory. Miss Mathias and Edmund Yahn, associate teachers, resigned with him. Mr. Sterling's resignation means a genuine loss to the college. Both as a teacher and man he stood on a high plane.

Romeo Frick, baritone, who recently sang at a Cincinnati Conservatory of Music concert (his old Alma Mater), recently opened the Indiana State Teachers' convention at Richmond. He read a paper on "Tone Production," giving the following illustrations:

Prologue to Pagliacci.....Leoncavalli
 Wonne der Wehmuth.....Beethoven
 Feldeinsamkeit.....Brahms
 Das Ringlein.....Chopin
 Litany.....Schubert
 Zum Schluss.....Schumann
 Mit einem Christgeschenk (MS.).....Bohlmann
 Lord God of Abraham (Elijah).....Mendelssohn
 Deo Possenti (Faust).....Gounod
 The Silent Rose.....Herbert
 Love's Token.....Nevin
 Mon Desir.....Van der Stucken
 Fallih, Fallah.....MacDowell
 The Sad Sweet Song of Love.....Tirindelli

(The latter written for Mr. Frick.)

The College of Music building and the new Odeon are both expected to be ready for occupancy by the first of September. The exterior work on both structures is done, and the interior finishing is all that remains to complete the buildings. The new buildings are of concrete and brick, and when finished will be found to be modern in every respect. The Odeon will not have as large a seating capacity as the old hall, but will be modernly equipped with stage scenery and latest approved ball bearing noiseless seats. Another pleasing feature will be the absence of posts, which often cause great inconvenience. The orchestra pit will be below the level of the first floor, and the pitch of both parquette and balcony will be sufficient to give all, no matter where their seat may be located, an unobstructed view of the entire stage. The teaching rooms in the college building will be almost absolutely soundproof, and will be well lighted and ventilated.

The College of Music summer schools at Monteagle, Tenn., Lake Winona, Ind., and here in this city have all been very successful in the matter of a large enrollment of students. At Monteagle Frederick J. Hoffmann is in charge of the music department and is ably assisted by J. Wesley Hubbell. Both claim to have all the work they can possibly do, and at the close of the term Mr. Hoffmann will make a concert tour of the leading Southern cities. The teachers who remained at the college for the summer school here are very well pleased both with the attendance and in the higher grade of talent which is marked it over that of previous years. The faculty of the summer school will rest until the opening of the next academic year, September 7. Dr. Elsenheimer, Miss Humphreys, Miss Dickerscheid, Miss Venable, Miss Mathias, Mrs. Weber and Mr. Staderman will remain in the city, with the possibility of a limited sojourn to one of the near resorts on the Great Lakes. Mr. Gantvoort will be at the college every day.

Three recent additions to the operatic stage are Miss Gertrude I. Zimmer, Mrs. Agnes Cain Brown and Carl M. Gantvoort, of Sig. Lino Mattioli's class at the College of Music. Miss Zimmer and Mrs. Brown will be seen alternately in the leading roles in "The Queen of Laughter," to be given by the Bostonian Opera Company. It will have a run of several weeks in New York early in August. Everyone who heard Mr. Gantvoort as Escamillo in "Carmen" with the Chester Park Opera Company will remember his splendid interpretation of the part, and for which he was tendered much applause. The "Toreador" song he was compelled to repeat several times at each performance.

The new College of Music catalogue, containing the names of the new additions to the faculty, will be ready for distribution next week, and will be sent upon request to any address.

J. A. HOMAN.

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THE Loudon G. Charlton Concert Company will make a transcontinental tour this season of all the principal cities, including those in Canada, Texas and the Pacific Coast. The personnel consists of Maude Reese-Davies, coloratura soprano, well and widely known through her seven seasons as soloist with Sousa; Ida Simmons, also known as solo pianist on the Gerome Helmont tour, and Flavie van der Hende, Belgian cellist, who has been featured since she came to this country as soloist with the Thomas, Van der Stucken and other orchestras, and the leading musical societies in the big cities.

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THESE are the dog days. Bow-wow!

M R. CONRIED is planning a new and more adequate system of illumination at the Metropolitan Opera House. In former seasons the performances were usually found to be light enough.

I N a Vienna interview Heinrich Conried says that "Parsifal" is to be given ten times in New York. The first performance will be on December 21, with the cast exclusively announced in THE MUSICAL COURIER last week.

THESE are the days of the year when the fertility of writers on musical topics is sorely tested. The music reporter of the New York Tribune is writing a series of articles on "the state of music in New York churches 100 years ago," and he of the New York Sun is publishing serially the dyspeptic ruminations of an aged viola player who goes into hysterics over Wagner's "Tannhäuser" overture. Ye planets and little fishes, could anyone blame us for seeing this thing eternally with the humorous eye?

THE season of grand opera in London ended last night. Seventy-eight performances were given of twenty-four operas. The most popular works in the repertory were French, "Faust," "Romeo and Juliette" and "Carmen." Wagner held his own. Puccini's "Bohème" has become a warm favorite in London. The novelty of the season was Missa's "Maguelone," with Calvé in the title role. The work was pleasantly received. "And now," as the London Musical Standard says, "the musical season is as dead as the proverbial doornail."

THE solemn Pontifical mass of requiem in commemoration of Pope Leo's death will be chanted this morning, July 29, at the Cathedral. The full musical program is as follows:

Prelude	Chopin
Requiem	Cherubini
Kyrie	Cherubini
Dies irae	Mozart
Recordare	Verdi
Offertory	Mozart
Sanctus	Cherubini
Benedictus	Cherubini
Agnus Dei	Cherubini
Postlude	Beethoven

CONDUCTOR FRITZ SCHEEL, of the Philadelphia Orchestra, has been engaged by the San Francisco Symphony Society to lead ten concerts there, beginning in August. Mr. Scheel will return to Philadelphia in time for the opening of the regular season, late in October. It is said that the San Francisco organization hereafter will divide its season into two parts—half in the spring and half in the early fall—so that Fritz Scheel may be enabled to conduct the concerts without neglecting his Quaker City duties. This is a significant compliment to the Philadelphia leader, and it is a wise move on the part of the Western musical people.

HENRY T. FINCK asks a pertinent question in the New York Evening Post of Saturday: "A Viennese newspaper prints an article by 'an American' named Baumfeld, in which reference is made to 'those who will declare that the New York public is not yet ripe for 'Parsifal.' Pray, why not 'ripe' for 'Parsifal'? Has any European city shown greater appreciation of Wagner than New York? If 'an American' writes such nonsense, can we wonder that many Europeans still fancy we

spend our afternoons hunting buffaloes and trapping beavers?" It seems in order for Mr. Baumfeld to explain. We do not envy him the task.

I N an entertaining article written for the Boston Herald Philip Hale tells what foreign artists think of us and of our musical institutions. The consensus of opinion seems to be that "Barnumism rules supreme throughout this country." The verdict is severe, but on the whole just. As Mr. Hale himself remarks: "A singer from a great and subsidized opera house is amazed at the inadequate and careless stage management at the Metropolitan. She wonders at the applause of the audience, at the good nature of the critics, and says truthfully: 'This would not be tolerated in a German theatre of the second rank.'" This is because the American public has been taught to stare at the singers rather than to listen to the music. Mr. Hale is charitable when he speaks of the "good nature" of some of our commentators on music. In rough New York this trait goes by another name.

A NOT uninteresting story comes by way of our Berlin office, from the placid and picturesque burg of Mannheim, in Southern Germany. It is the place where they have a broad dialect, splendid hops and a good opera. They have a chorus, too, at their opera, and they have a musical critic, Herr Eschmann, who comments caustically in the Badische Landeszeitung, published in Mannheim. Herr Eschmann viewed with rather a cynical eye the performances of the aforementioned chorus, and it is to be feared that some of this cynicism crept into the point of his pen. At any rate, very recently he found himself the defendant in a suit for gross libel and slander instituted against him by the collective chorus of the Mannheim Opera.

On examination it was found that the critical Herr Eschmann had caused to be inserted in the Badische Landeszeitung (date of April 23, 1903) the following withering arraignment: "At the performance of Beethoven's 'Fidelio' the 'Chorus of Prisoners' left nothing to be desired in the way of feebleness. One might have imagined from the dryness of their singing that for weeks these poor wretches had been fed Florestan's diet of dry bread and water."

Again, there was adduced further damning evidence against the inexorable Herr Eschmann from the Badische Landeszeitung of May 14, 1902, wherein he had alluded to the ancient and honorable body of Mannheim choristers as "ossified representatives" and to their singing as "an horror."

After these black proofs the court fixed the fearsome scribe with its horn spectacles and said (in a translated version): "The plaintiffs insist that the defendant to libel them the intention had; that he them by speaking of their persons and not their art, to public ridicule hold up would. However, the court believes that Herr Eschmann the chorus personally does not know, and therefore the intention to insult them personally could not have. Herr Eschmann, from the standards of art as he feels them, judges. He, the plaintiffs to libel not intending, in his expressions there no libel was. The term 'poor wretches' not to the plaintiffs referred, but the prisoners in the opera meant. The other expressions criticisms and not libels were. The intention of the defendant to insult personally the chorus, not to the satisfaction being of the court established, the defendant the terms as criticism and not insult having used, the case, with costs to the plaintiffs, dismissed is."

That was a wise pair of horn spectacles, and might be worn here without harm to anyone in particular.

Observations on Organized Libels.

(FROM THE MUSICAL COURIER EXTRA, JULY 25.)

MONT DORE, FRANCE, JULY 11, 1903.

DURING the past year the daily press in both England and the United States has been devoting more space than ever before to the editorial discussion of newspaper libel, and in a number of States new libel bills have been introduced and measures proposed in reference to the laws as they now exist, either amplifying or attempting to modify them. Pennsylvania has actually passed a severe and drastic law against newspapers and their publication methods, including the caricature and lampoon, seeking to destroy the latter means of publicity altogether. Many decisions on libel have in recent years been printed at the sacrifice of valuable space, and the public, which is always the active force that promotes journalistic tendency, seems more than ever interested in the question of libel.

Last October, in a case of libel against this paper, a plaintiff got a verdict of \$15,000 from a jury, and, as judgment was entered against this corporation, it had to give a bond of \$30,000 in order to carry the case to the Court of Appeals—the court in this instance being the Appellate Division of the Supreme Court. It is not the most agreeable sort of business transaction—this bond giving—and outside of the great dailies and a few largely read weekly non-sectarian or specialized publications there are very few papers equal to such a transaction unless their whole capitalization became hypothecated and their freedom of action thereby entailed. With this paper it was a matter of a few hours; the bond was given and the case went forward on appeal, with the result that the plaintiff must accept \$5,000 or sue anew on the same issue as before.

The news was cabled to me here at Mont Doré, but I was not excited or surprised, for I have frequently expressed the opinion that such an excessively absurd verdict could never stand in law. I write thus personally, because I propose to be excessively personal on this occasion. I like to indulge in the abstract because the universal, the concentration upon principle, the grasping of groups of events, and the generalization of human activity have always engaged me more than the personal; but at times I find the personal just as entertaining as the general, if not more so, and, as this lawsuit of which we are now speaking was celebrated as a victory over me and my personal methods in journalism, I am justified finally in making a few representations that might offer reflections to those who are in the habit of condemning without knowing.

On the witness stand many curious phases of human nature crop out, and on the occasion of that trial I found that statements were made with a freedom and indifference that indicated no appreciation of the seriousness of the great question involved. Then came the lawyers. Lawyers are men of business, and are, of course, deeply interested in their clients, yet no lawyer can ever know from his own conscious intellect what his client knows, particularly in a case where expert testimony must be relied on. Then came that great representative body of human freedom and equality—the jury—which is always selected because it does not know, instead of being selected from among the knowing; and then came the game itself, that commonplace submissiveness to the twelve men in the box, that appeal to passion, that transparent appeal to the intelligence of the

wonderful American citizen. I would prefer a verdict of \$100,000 rather than forego the chance of expressing my honest thoughts on this subject, for I saw the whole thing day after day, and I only awaited that moment when I could assert my rights as a man and a newspaper man to tell the truth on this, as I do on all other subjects.

The article on which the plaintiff based his action was a criticism; it made no reference to the individual, and yet an individual can also be criticised and without libelous inference. If I say in this paper what I think of an individual, and I feel and believe that what I say is true, and that it is for the good of the trade, then, if it is true or believed by me to be true, no libel can be made of it, unless I charge him with a criminal offense. Malice enters as a matter of course in libel. But how about malice? Anyone can charge malice, and that is the usual resort of those who bring libel actions, and therefore right here let me ask: "How about malice on the side of those who are criticised by newspapers?" There are men in this very piano trade who for years—yea, years upon years—have been libeling, defaming and injuring the editors of the music trade press, doing untold harm to them and their enterprises, and yet no one can retaliate, chiefly because genuine men do not care to retaliate in such a manner. There is no risk involved. The process is hypocritical, sneaky and damnable, and real men never indulge in it. When the newspaper man replies to these stinging and irritating methods through the columns of his paper, he runs the risk involved in accepting papers in a libel suit. He runs a risk, and then when the sneak and hypocrite, after having already done his work, sues the paper, he appears as a martyr and asks the world to sympathize with him in his philanthropical effort to cleanse the atmosphere and make an example of the newspaper man. Therefore the criticism of an individual is not libelous per se; but in the case of which I speak the man himself was not discussed at all—merely his works—and yet, notwithstanding this, and notwithstanding the fact that the experts differed (which in itself is a justification, for it implies that I had a right to my own opinion as an expert), the jury proposed to punish this newspaper to the extent of about \$18,000, for, together with the \$15,000 verdict, the costs would have made it about \$18,000, exclusive of about \$6,000 to \$8,000 lawyers' fees, making the pecuniary damage for the publication of a criticism on a man's musical work about \$25,000.

The proposition, viewed either ethically, legally, journalistically or musically, was absurd. If earnestly accepted it would have signified the end of all criticism, which would have meant the end of all liberal, free, unhampered and uninfluenced thought. As it stands now the costs already paid constitute a wrong, and prove that every newspaper, win or lose, can at any time be mulcted whenever anyone considers his feelings wounded. No money loss needs to be proved at all, for the plaintiff in the case under discussion admitted that he had lost none. Had this remarkably excessive verdict stood as rendered by the jury—\$15,000 for wounded feelings—the number of wounded feelings that would have walked into courtrooms in this country in the next decade would have swamped the calendars and compelled the States to open new courts for the one purpose alone of healing these feelings to any amount.

THE CRITICS THEMSELVES.

The fight therefore made by me was altogether in the interest of the art of criticism and for the freedom and safety of the critic, whether I meant it to be so or not. I am not, as is seen, making any false claims whatsoever. I say, whether I desired it or not, the fight I was making was in the interest of the critics and for their protection. And what did really happen? When the verdict was rendered the critics (with the exception of those of the New York Herald and New York Evening Post) inaugurated a demonstration—sorrowfully enough in the shape of a small priced dinner—for the purpose of giving moral support to a verdict which, if maintained, would signify not only a constant menace to the papers on which they were employed, but logically a destruction of their own existence, for criticism, in its essence, would have been destroyed had such a verdict been sustained in law.

I never had much respect at any time for the intellect or the personalities of the critics of the Tribune, Staats Zeitung, World or Sun. I have known all about these men for years, watched them, from the altitude of a successful newspaper manager and owner, their stationary condition, and the impossibility of any progress of such characters. Nearly all of them occupied their present or similar positions as critics when I entered upon my first struggles for the establishment of THE MUSICAL COURIER, and they are just about 20 years older and are still in about the same condition. Their conduct in this libel case gives the best possible clue to their helplessness. They proved to any man of intelligence such a lack of judgment, such a narrow and circumscribed view of their own lives and habits of thought, that it is even a wonder how they could so long remain employees of daily papers. The proprietors of the papers probably never meet them. They and the friends and business associates of the plaintiff, in what I called a "Belshazzar's Feast," placed themselves forever in the position of avowed enemies of an unrestrained criticism, and, so far as any future in musical literature is concerned, legislated themselves out of it, although they may continue to write their usual uninteresting articles until the crack of doom. They have fought their own professional rights and obstructed themselves; they did so ignorantly, but ignorance is no excuse or apology. They now find that the stern edict of law making of all their utterances the merest dribble, which it, of course, already was at the time of the feast.

Friends and acquaintances by the hundreds poured in upon me during those days, many of them agitated and unnerved at the condition, and one and all were surprised at the coolness and apparent indifference exhibited by me toward the demonstration. I generally replied by asking them to wait. The exhilaration, I thought, was due to the expectation of a division of the \$15,000 on the part of one party; the other party, avowed enemies of the independence of musical journalism, being naturally in glee, and the third party, the critics, being intellectually defective, not knowing what they were doing to themselves. Under such circumstances, I as a man of affairs, supposed to be able to see beyond his nose, could readily appreciate the whole situation, and I never saw sufficient in it to give me any reason to lose time or thought over it. That was my position, and everyone in THE MUSICAL COURIER office, and every friend of mine, and everyone who discussed the case with me knows this to be so—including our own counsel, who repeatedly expressed their unfeigned surprise at the calmness I exhibited. While I had little confidence in the legal method I always felt that the law itself in its equity, dignity and elementary justice was sufficient protection for anyone, and I had the most unlimited confidence in the power, the influence and the popular force as represented in the musical world through THE MUSICAL COURIER. As I never participated in any cabal I knew that any musical coterie anywhere never

could prevail against such an institution as THE MUSICAL COURIER, and I bided my time, which I shall continue to do under any circumstances.

MUSIC JOURNALISM.

This paper is now in its 23rd year, and has a recognized standing in journalism the world over. There is no other independent music paper outside of this, and I must explain this once more. Other music papers are published by music publishers to advance their publications and copyrights, and that constitutes good business; but it is not journalism, for journalism is a profession. Music publishing is business. Every profession is also business, for business is merely a synonym for success; but when a music publisher publishes a music paper for his publications he cannot be independent, for he is at once antagonizing all other music publishers who are naturally his competitors. It is for this reason that all other music papers in Europe and America never could succeed as music papers. To compare any music paper on earth with THE MUSICAL COURIER is an absurdity, particularly on the basis of circulation and advertising. We print and publish more copies of this paper in one week than are published in a whole year by all music papers on earth combined. We consume more white paper—because of the size of THE MUSICAL COURIER—in one week than all music papers in the world combined consume in three years—in one week, I say. That means that there is no other music paper outside of this.

Yet, despite this phenomenal success, I wish to say here that with the energy, the strict adherence to proper, assimilated commercial methods, the evolution of journalistic principle and the ambition applied to it, a much greater and more satisfactory success could have been assured to my colleagues and myself in almost any other direction of journalism. This may astonish many of our readers, but the statement can readily be verified on an ethical basis. Musical people are not practical, and those whose field is supposed to be so are eminently envious of one another through the peculiar personal inclination or tendency of the pursuit. We have close relations to the piano industry, and there are not many men in it sufficiently broad to make allowances or to open up a broad vista or perspective in contemplating music journalism. This makes them suspicious of it, and this at once creates difficulties for an editor which do not exist in journalism generally. The mental attitude of the piano manufacturer is due to the fact that he places his name or that of his corporation on his product, the article he makes, and this so completely identifies him with it that he can never view it objectively. Hence each piano manufacturer—with few exceptions—considers his instrument as good as any other. To contend with such a situation makes it nearly impossible to succeed in music journalism without generating prejudice and enmity against oneself.

As before said, the musical people are not practical. They look upon any practical proposition with averted minds, or with such antagonism that even a subscription to a paper is considered bad taste if paid for. Such, at least, was the feeling when I began this work. My former partner, himself a musician, considered it bad form to ask for advertising, and yet the whole journalistic fabric is erected upon it. Despite this I believe I have succeeded in educating the musical world to the plane of intelligence on this subject, and there are now hundreds—yea, thousands—of musicians anxious to make them-

selves known through the columns of THE MUSICAL COURIER.

But in the course of this educational process I have squandered years which could have been utilized in our great country, where the opportunities are so vast, to an extent that would have enabled me to retire had I been in a progressive line, where the educational process would have been unnecessary, and where the mind was already prepared for journalistic exploitation. In addition to this I made enemies—first, because I could not afford to be unjust to the clientèle of this paper by giving its influence to those who antagonized music journalism, and, secondly, because I ignored the incompetents. The amount of bitterness against me that has been distributed all over the musical world would in liquid form restore Sahara to its primitive oceanic character. But that could not be helped. Knowingly I have never injured anyone. Malice does not exist in my nature, and if at times I did write so as to hurt, it was always balanced by a touch of humor which dispelled the sting, for it is generally known that I am not a vindictive character, but rather inclined to treat the world and its people with a sense of pleasantry.

In this very libel suit and in others pending the articles are not calculated to produce tears or maledictions; they are all written rather patronizingly, as if it were a set of school children or mischievous little gamins I was dealing with. It is always the spirit of spanking and not the animus of punishment or malice that pervades my articles. In fact, I have a habit of looking upon most of the situations in music and the music trades as jokes that deserve, in many instances, no severity of treatment whatever. When they are not jokes they are merely the ordinary accepted episodes of life as it appears in the usual human strata, and there is no particular reason to become excited about it. It is an entirely different thing from the practical difficulties that beset a newspaper man in the editing and publishing of a journal like this, which is indeed a serious question, particularly in view of the conditions just explained.

Such, then, is the situation. I believe I have made it understood—at least to some extent. The case as now decided by the Appellate Division will be treated in its future conduct as may be deemed most wise. Being here in France and far away from the scene, I am not able to consult my colleagues, whose judgment is always weighty with me, and I am not prepared to make any definite comments, but this I will say: The libel cases brought against this paper, not one of which has as yet been finally decided against it, have cost the company many thousands of dollars, and there is absolutely no chance whatever for any other music paper to prevail against these processes. This one feature has given THE MUSICAL COURIER its place as the sole arbiter in this field, a position it occupies through its justice and equity, as proved in the fact alone that no decision has as yet been effected against it in any final instance, and, secondly, because of its strength to maintain itself against these onslaughts, which has made more friends and adherents for the paper, because it is known that many of the suits are due to a vindictive animus and personal spite. Naturally the plaintiffs must have spent much time and money in their efforts to secure money damages for "wounded feelings," but I modestly desire to assure them that, unless the law decides that their feelings could have been or were actually wounded so as to require money as a salve, I do not see how they are going to get it from this paper. This paper always

will do the right thing; the popular spirit behind it, the artistic force interested in it, and the very foundation of journalistic existence demand this; but to admit that its right of criticism is to be curtailed for fear of a money loss; that its independence of utterance is to be circumscribed because some "wounded feelings" must be healed by the payment out of its hard earned means of hundreds or thousands of dollars in any case where the party may feel inclined to demand it—that is impossible, unless the law definitely and finally decides that a genuine wrong was committed. Then, but only then, will we pay, as we pay everything. I would rather decide to sacrifice every dollar this paper is worth and put an end to the whole double publication—the Wednesday and Saturday papers both—than pay a copper, unless the dignity of law itself would show me where we offended. And it would not be necessary for Law to do it. I would pay anyone in any shape who could show me how he or she had been injured through this paper.

But as to criticism! That must always live in an atmosphere of unrestricted freedom. That is the privilege of journalism. The public maintains journalism because it wants and needs independent criticism. The moment the public does not desire free criticism the newspapers will stop. Hence I look upon all these libel suits as attempts to crush free criticism. Hence I look upon the music critics as fools for supporting such a proposition. Hence I gave my views, as I did in this article. Hence I feel as I always have felt—absolutely and sincerely convinced that I have conducted this publication on proper lines. I have made many blunders, but the principle was proper—journalistically and ethically.

These are the first comments on this subject published in these columns, as it was deemed proper not to make any statements except those coming from me. At this distance the situation can be viewed still more calmly, and it was far better to give time to observation than to rush into print proclaiming a victory. I leave that to those who, in their attempts to secure money from this paper, organized public demonstrations calculated to injure us and advertise themselves by declaring in public resorts that victories had been won, when, in fact, nothing of the kind could be claimed, as may now be seen. And does it show a respect for law, is it decent citizenship, is it professionally honorable, for men so to conduct themselves as did the parties who organized these demonstrations against THE MUSICAL COURIER, especially when they were under the impression that the paper had lost a small fortune through that verdict? Should not the verdict in itself have been sufficient punishment? When I look back at those scenes enacted in saloons and cheap cafés and remember the men who participated in them, and reflect upon the infamous fulminations and slanders uttered against this paper and myself, and place in juxtaposition the calmness and dignity with which this paper and its staff accepted the verdict, I can readily understand why there is no chance for another music paper, for that has been the very project of the prime movers of the attacks against THE MUSICAL COURIER, some of whom are interested in the establishment of a music paper, others in the establishment of a music trade paper. Their conduct on that historical occasion illustrates how fit they are for such occupation, and it conclusively proves why some of them failed in it when they tried it, as they did. After all, I am and have been right in looking upon them as children, for to look upon them as men would be an insult to myself.

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SUMMER TERM

Begins May First.

THE P. P. AND WHO is Calvé's press agent for the coming season?

Just now he is burdening the mails with the following hoary headed and bewhiskered advertising quip:

Madame Calvé, during one of her American tours, had the following quaint experience: She went to a post office to call for a registered letter, and, as she had neglected to provide herself with the two addressed envelopes required to prove her identity, the clerk refused to hand her the parcel.

Calvé was more than a little annoyed, but the clerk was obdurate. He had nothing whatever to show that she was the great Emma Calvé. At last the lady had to appeal to the postmaster himself, and he prudently backed up his subordinate's decision, for he, too, had no proof that the lady was Madame Calvé.

"So you don't believe I am myself," said the great singer. "Very well, listen to this. It is the best proof I can give you." So saying, she lifted up her glorious voice in the famous aria of "Carmen." This original but most convincing proof of her identity was regarded by the postmaster as satisfactory and Calvé bore off her property in triumph.

It will doubtless please the emotional Emma to learn that this same stupid tale was circulated here by P. T. Barnum about Jenny Lind, and that it was later pushed hard in the service of Emma Abbott, Minnie Hauk, Adelina Patti, Nellie Melba, Marcella Sembrich and others too numerous to mention. Indeed, there is a legend deep in the Rhine provinces that the true originator of the fantasy was an aboriginal German press agent, who, in the days of the troglodytes, did business for the only original Loreley. It will be remembered that this is the lady with the umbrageous hair, spoken of in a rhythmical poem by Heinrich Heine. It is a matter for wonder, by the way, that this Loreley tragedy in itself has not yet furnished food for the panting press agent. The mere suggestion opens up a limitless vista of what awful things the singing of some of our opera stars might accomplish under certain favorable conditions. Our brain teems with exciting and novel ideas. We advise singers to come in and see our Painstaking Programmaticist and Palpitating Press Paragrapher. There is no reason (as we announced some time ago) why this line of work should be confined exclusively to the music reporters of certain of our New York dailies—the Herald and the Evening Post excepted, of course. We reach a larger public than do those men, and our writings carry weight. It will be noticed that we have a gilt edged opinion of ourselves. This is a prime factor in the makeup of all successful press agents. Come in and see the P. P. and P. P. P.

DR. HANS RICHTER takes up his pen and protests strongly against the use of all short cuts and royal roads to thorough musical knowledge. He refers to all such devices as "asses' bridges," and adds in his characteristic fashion:

THE SHORT CUT TO ART.

"The little books, whose titles are frequently so funny, I have long ago considered as absolutely useless. They do no harm, and are not even disturbing, because one is not obliged to read them. But for students to have these 'systems' and 'methods' constantly held before their eyes while playing and studying is tedious and oftentimes confounding. Is one no longer to look for, find and learn things for one's self? Are the orchestral and piano scores indeed so many Baedekers for musical tourists, who are unable to find the road to musical understanding?" The vehement doctor directs his wrath particularly against those Bach editions which through the manner of their notation indicate the construction and development of the Bach fugues. This has been done by printing the various themes in notes of different sizes, or even different colors.

There are many modern music educators who would gladly break a lance with Dr. Richter on this question. As we have progressed in everything else, so we have progressed in the domain of musical

pedagogy. The best teachers of the last decade taught many things that we have discarded today, and on the other hand, we have discovered many truths that they never knew. It was not so long ago that many reputable piano teachers forbade the use of the thumbs on black keys. (As if anyone could play Bach properly with only eight fingers!) In Bach, too, the use of the pedal was frowned upon. Liszt sowed strife in the musical ranks by playing in public without his printed music. An inventive Hungarian named Janko obviated the difficulty of octaves and other double notes on the piano by devising a banked and many rowed keyboard.

It seems to be the aim of modern education to find ways whereby the acquirement of knowledge shall be made easier. This does not, on the surface, appear to be a bad aim, and one should investigate very thoroughly before placing barriers in the path of any kind of educational progress. Some of us are serious minded enough to wish to understand Bach fugues, but we are unable to fathom them without the use of specially prepared editions, wherein the author points out clearly and simply the devious ways and windings of contrapuntal voice leading. Is there any harm, then, if we consult such editions? Do they not, too, make the glorious Bach cult possible to thousands of persons who would otherwise give the great master's music a wide and respectful berth?

The question has its ethical side, and we do not presume to give it deeper discussion at this moment. Practical observation would lead one to say that the sooner and the more quickly students are taught the construction of the Bach polyphonics the better for the students and for Bach. We cannot all be like Franz Liszt, who at the age of eight was able to transpose Bach fugues, from memory, in the presence of Beethoven! Perhaps Dr. Richter might answer to this: "If you can't transpose Bach fugues you have no business at all to meddle with music." And there are those who on this point would agree with Dr. Hans Richter.

DOWN in that section of California where every "prospect pleases" and not even man is "vile" come reports of progress of a school established by a woman Theosophist. A conservatory of music is an important branch of the institution,

REINCARNATIONS IN MUSIC.

and, according to some jocose reporters, young children are taught the mysteries of the Buddhist religion while learning to play and sing by the usual methods. If this venture proves something more than a whim it will be worth while, say a decade from now, to interview the graduates of the conservatory. Ridicule and intolerance can no longer stay the tide of the old Oriental philosophy. This being a free country the Oriental teachers have as much right to come hither and preach as the missionaries have going thither to spread the gospel of the so called orthodox Christianity.

In his preface to that beautiful poem "The Light of Asia" Sir Edwin Arnold states that 470,000,000 of the human race "live and die in the tenets" of Prince Gautama of India, the founder of Buddhism.

Reincarnation, or the law of soul succession, is the strong point in this old teaching, and to many religionists and non-religionists it seems as logical as any other theory of the hereafter.

When it comes to the realm of music in the law of soul succession Eastern teachers will not want for subjects. Some striking analogies might be traced in the lives of Bach, Beethoven and Brahms. Johann Sebastian Bach, born March 21, 1685, died July 28, 1750. Beethoven was born twenty years after the death of Bach. Beethoven died March 26, 1827, and Brahms was born in 1833, or six years after the death of Beethoven. Bach was married twice and had twenty children. Neither Beethoven nor Brahms ever married. From this fact alone

the occult humorists could write chapters to prove their theories.

What is ordinarily described as reason some Eastern teachers aver is memory or recollection of a far distant past. To be miserably poor and have twenty children, even if all do not live, is a condition that no man would care to experience a second time. Bach knew the pangs of pinching poverty. Beethoven, while not rich, became well to do. Brahms died a wealthy man, as wealth is rated in Germany. There is no need here to dwell on the music of the three masters. To do that would arouse an endless discussion. We advise the occult teachers not to take up this part in the lives of the three composers, but to confine the analysis to the things that will aid skeptics to learn more of the occult mysteries.

Continuing, it would not seem unreasonable to ask was Mendelssohn, born in 1809, the reincarnation of Mozart, who died in 1791? Poor Mozart died of neglect and was buried in a pauper's grave. Mendelssohn had all the happiness and sunshine that wealth and indulgent parents could give. How about Gluck and Wagner? Doubtless analogies could be traced that would prove interesting if not convincing. Richard Strauss, the present storm centre of controversy, whom does he succeed? Verdi is another whose greatness entitles him to consideration. It will not do to omit Chopin, a very great genius, and Weber, another genius. Then Tschaiikowsky and Liszt and a goodly score of other great composers and musicians whose works have added to the store of human knowledge and enjoyment.

THE New York Herald announces that it is Mr. Conried's ambition to make New York the Bayreuth of America. Before that could be accomplished it would be necessary for us to have here a better orchestra and better Pilsener. The other conditions are favorable.

QUESTIONS AND ANSWERS.

The Best Conservatory.

To The Musical Courier:

I am thinking of sending my daughter to one of the best conservatories of music in the city of New York. I would be glad if you would give me the names of two or three of the leading conservatories of the city of New York. I want to send my daughter to a conservatory that has the best facilities for the study of vocal and piano music. By complying with the above request you will greatly oblige, yours very truly, JAMES P. ALLEN, Windsor, Mo.

The best conservatories in New York are weekly announced in our business columns. They will all send detailed catalogues on application.

Teachers' Agencies.

JULY 6, 1903.

To The Musical Courier:

Can you inform me whether any of the managers advertising in your paper secure for musicians school positions? Is there anywhere an agency devoted exclusively to the needs of musicians and music teachers?

Yours truly, J. SHIPLEY WATSON, Emporia, Kan.

The managers who advertise in our paper all do a general managerial business, and whenever opportunity presents itself they make such engagements as our correspondent desires. We know of no important managerial agencies that are not advertisers in THE MUSICAL COURIER.

Unable to Oblige.

JULY 5, 1903.

To The Musical Courier:

Please find out for me if you will whether C. A. White's "Marguerite," copyrighted in 1883, was not sung from manuscript before that time. A gentleman here is sure that he heard it sung in 1880.

I am truly, MRS. T. A. WHITWORTH, Stillwater, Minn.

"Marguerite," though a tender and uplifting ballad, hardly belongs to the class of musical literature on which this paper is best posted. Regrettably we must refer our correspondent to the publishing houses, for there is no other musical paper.



TODAY let us criticise criticism. It is a jolly task, and an easy one. Besides, it pleases the criticised parties of the second part and makes of them warm friends and admirers of the criticiser.

In a recent issue of the Boston Herald Philip Hale quotes extensively from "A Travers l'Amérique," a book about America and Americans, written by Henri Kowalski, a Parisian pianist. Mr. Hale explains that the gentleman was a second or third rate player and composer who toured this country and published his book at Paris, in 1872, "when we thought that we were surely civilized."

We are reminded that this was "the year of the Peace Jubilee and the tremendous performance of the Anvil Chorus with real anvils manned by red shirted firemen." M. Kowalski, who first touched these shores in 1869, found no American composer of that day "above mediocrity." Nearly all of them wrote piano pieces and songs, most of them being rehashes of Thalberg or of Gottschalk, "the most original of American musicians." The skillful Frenchman—all Frenchmen are skillful with the pen—adds a touch of local color by describing Gottschalk's bequest to the world as a pile of unpublished manuscripts written while he was traveling or "on the corner of a monte table." This item will doubtless be both new and interesting to the few conscientious Gottschalk biographers. Mason, Mills, Hoffman and Pattison are referred to as the satellites of the star, Gottschalk.

"The American pianists sought to please by acrobatic force." They were merely abreast of the times, for in Europe Liszt, Rubinstein and Chopin had sounded the death knell of the Thalberg tone, the Herz scales and the Pixis arpeggios. A pianist named Sanderson (well remembered here by the silver haired) "made a colossal reputation by playing in octaves and in the right tempo the overture to 'La Gazza Ladra.'" Today Godowsky plays a left hand arrangement of Chopin's G sharp minor Study, Rosenthal does Chopin's D flat Valse in a double note version, and Risler tries to transcribe Richard Strauss' "Till Eulenspiegel" for piano solo.

Ole Bull, "who once no doubt played well," was cheered to the echo even when he was abominably false, and the American public "as a rule delights in eccentric artists." Where is our vaunted musical progress since 1869?

The music schools were merely industrial enterprises, established by speculators who rent and furnish a building in a central position, choose teachers, and then noisily advertise the opening of a conservatory." Of course were he to return to America in July, 1903, M. Kowalski would find all this vastly changed.

"The orchestras were made up of Germans or Italians. The German conductors were elected by the players; the players shared in the concert receipts." How absurd. It is a matter for rejoicing that such feudal conditions do not exist now. What silly old addebrates the post-Rebellion New Yorkers must have been.

"Operatic performances in New York and Boston were for the display of a star." Is it not a relief to think that our intelligent later day public would not for a moment countenance such primitive and inartistic proceedings?

Kowalski says some facetious things about pianists, thus: "Leopold de Meyer played fantasias for the left hand while he ate vanilla ice cream with his right; Wehli played a military piece, and when he wished to imitate the cannon he sat down on the keys in the lowest bass. I remembered the case of a pianist who played concert pieces with a clothes brush, and I thought I could use the brim of a hat in like manner. It is unnecessary to tell you that the announcement of a concert polka, performed with the aid of an opera hat, drew a crowd. Two hatters called on me afterward and asked permission to give my name to a hat just invented by them."

A careful perusal of all the foregoing must convince even the prejudiced observer—usually he is from Boston—that New York has made enormous strides forward since 1869—in everything except music.

The musical soil of Russia has never been more fertile than it is just at present. They get several crops a year there of new composers and new compositions. Among the latest appearances are eight "Stimmungsbilder," by N. Medtner, his op. 1; two "psychological musical tableaux" for piano, "Esclavage et Liberté" and "Chansons du Cœur," by Rebi-koff; a trio, op. 14, by Catoire; three Preludes, by Koptiaieff; "Appassionata," by Terestchenko, and a Fourth Suite, for two pianos, by Arensky. The separate movements—four in number—are labeled "Prelude," "Romance," "Le Rêve" and "Finale." These suites by Arensky should be heard here. One

of them made an unusual hit in Berlin and Leipsic some years ago when played there by Siloti and his pupil, Hannah Bryant.

The New York Sun of last Sunday discovered that Mr. Conried has made contracts for "Parsifal" "with Van Rooy, Amfortas, Ternina and Kundry." That will be a memorable cast.

The American musical invasion of Europe is every year assuming less formidable proportions. The Dresden Royal Conservatory of Music last week honored this column with a "retrospect of the season 1902-3." The booklet tells that the institution harbored 1,460 students, among them being thirty-two Americans. This is about 2 per cent. Perhaps Richard Burmeister, who has just settled in Dresden, was coaxed there to help bolster the waning American patronage. Berlin and Vienna, too, had similar tales to tell last year. It looks as though either fewer Americans are going abroad or fewer Americans are studying music. Which is the more desirable contingency?

Henry T. Finck regrets that Grieg is not sufficiently appreciated by certain persons and adds: "He will loom up bigger and bigger in professional circles as soon as he shall have had sense enough to die."

In the New York Evening Journal a certain Frederick Breithut wrote an editorial article on something or other, wherein he pointed out the failings of many great men. The musicians come in for their share of censure, and we are told of the "vagabondage" of Meyerbeer, "who traveled for thirty years," and of Wagner, "who walked from Riga to Paris." Chopin was "oversensitive," and "abandoned the woman he loved because she offered a chair to another man before giving the same invitation to him." In this case a little knowledge is a fearful thing. Lucky indeed that Wagner did not walk from Riga to Paris, else the world might never have had his "Flying Dutchman." It is a pity, too, that in spite of certain sane and authoritative information, many persons still insist on clouding the atmosphere about Chopin and emasculating his memory. The man who wrote the B flat minor, B minor and C sharp minor Scherzi, the four Ballades, the D minor Prelude, the two C minor Studies, the Fantaisie and the B flat minor Prelude is very much of a man indeed. As a matter of fact music has not known such another since Chopin died.

Moriz Rosenthal places Chopin as a melodist above Schubert, Beethoven, Mozart and Schumann. It is a judgment not easy to dispute.

I have an album that contains numerous gems of musical criticism and descriptive musical writing from the columns of our American daily newspa-

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pers. The latest addition to my collection came from the New York Sunday World of two weeks ago. There a long tale is told of a very young lady from Fort Lee, N. J., who plays the violin in such fashion that "the few awestricken musicians who have heard the child conjure up her notes from those singing strings whisper: 'Paganini's spirit back in the bosom of a little girl.'" After this gifted maiden had studied for awhile she gave a concert in Fort Lee, and "without a tremor played Raff's difficult 'Cavatina,' the 'Fantaisie' of Leonard, Mollenhauer's 'Mariposa,' a rhapsodie by Mozart and Schumann's beautiful 'Träumerei.'" There was one man there "who chanced in and wept." He was Prof. Paul Pollini—"a graduate of the conservatories of Vienna and Budapest." Perhaps, if other graduates had chanced in, they might have wept, too. The little girl was taken to play before a great musical director in New York. She made the "Reverie" of Viextemps "tell of the dreary days of winter, when snow walled up the deserted hotel where she had to make her home, and of the summer time, when weeds choked the rose gardens and long, long corridors never echoed with the tread of a human foot."

The great musical director "gasped, turned and kissed the child. She blushed rosy red and whispered, 'I will work, work, work.'" The girl with the spirit of Paganini in her bosom is now back on the heights of Fort Lee, working, working, working, and meanwhile, as her admirer tells us, "each day the trees shut in the place a little closer, as high now as the topmost balconies. The catalpa blossoms are slowly giving way to the locusts. The shores of brick built Manhattan look very, very far away through the hazy purple patches between the trees. Here Charlotte Moore is spending her days preparing for that day of days when she hopes to appear before the whole world. Who knows?"

Who does, indeed? If Charlotte Moore has real musical talent she should hide it from irresponsible persons who hear in her playing "weed choked rose gardens," and "snowed up hotels."

Of a recent gala opera performance in London a prominent American newspaper had this cabled musical criticism:

The King and Queen were occupying the royal box before the curtain went up, but shortly afterward the King went down to the omnibus box, where he sat with Marquis De Soveral, Lord Clarendon and Lord Farquhar. Lady de Grey, in black and silver, with a lovely diamond and pearl ornament round her neck, was accompanied by the Duchess of Marlborough. Alfred De Rothschild brought Mr. and Mrs. Cornwallis-West with him, and on the other side of the house might have been seen Mrs. John Drexel, in pale blue, with a small crown of diamonds and turquoise and huge opals on her corsage. Mrs. Claude Watney's emeralds were the finest in the house.

The San Francisco Argonaut always tells some good stories. Appended is one which might be as

new to you as it was to me: "During Ethel Barrymore's last engagement in Chicago she was invited to an after the performance dinner. The hostess and a number of her guests occupied boxes at the play. Among these was a rather fresh young man, who thought he had made an impression on Miss Barrymore. He kept his eyes on her throughout the play, and tried hard to create the impression that she noticed it. At the dinner he had the good fortune to sit next to the actress. When an opportunity came he remarked to her under his breath: 'Did you see me wink at you during the third act?' 'Yes,' responded Miss Barrymore, in a louder tone, 'didn't you hear my heart beat?'" Only the daughter of Maurice Barrymore could have made such a reply.

EDWARD LLOYD.

THE renowned English tenor, Edward Lloyd, has just returned to London from Australia, and states to the editor of this paper his retirement from the musical profession, which he has adorned so gracefully for so many years. We present to the readers of the paper his latest portrait with the regret that so valued an artist will no longer be heard.

MARION GREEN.

FOLLOWING are some press notices of Marion Green, the basso:

What was said about Mr. Green was fully deserved. When he sang here a year ago our musical circle judged him an artist. The first impression was deepened by his second appearance Thursday evening. He has a good voice, pleasing in quality, beautifully controlled. The charm of his singing is in his style and intelligence. He has been long a student of music and of song interpretation. His whole style in expression and use of his good voice is satisfying to the critical ear. In short, he uses his voice and interprets his songs like an artist of thirty-five years, and this is the "uncommon" feature of Mr. Green's singing, that so young a man should show evidence of being an artist with years of careful study behind him. It may well be said to the young singer, "Take Mr. Green's singing as a model."—Keokuk Gate City.

Marion Green was the first to appear on the program during the evening, and he soon found a place down in the musical part of the hearts of those who were permitted to listen to his voice. Mr. Green has a voice rich in quality, and while it could not be called a basso profundo, is much better because of the clearness and vast range it possesses. There is not the remotest exertion exercised by the singer, and the songs flow out of his mouth with masterly grace. His numbers were "Serenade," by Franz; "With a Violet," Grieg; "Returning," Mendelssohn; "Der Asra," Rubinstein; "In

Questa Tomba Oscura" and "Adelaide," Beethoven; "Quand'ero Paggio" ("Falstaff"), Verdi; "Serenade of Mephisto" ("Faust") Gounod. Every one of these numbers were given in splendid style and were greatly appreciated by his hearers.—Keokuk Constitutional Democrat.

Marion Green appeared first in four short selections from the compositions of Franz, Grieg and Mendelssohn, and at once delighted his audience.

His voice is a full, rich bass, clear and beautiful in quality and controlled without effort. Every word is distinct and every sentiment expressed in his songs with a sincerity and simplicity that gives his expression charm.

In his second number were selections from Rubinstein and Beethoven, serious in style and testing different qualities of voice and style, and again in his third number, selections from Verdi's and Gounod's operas, requiring dramatic rendition. In all, Mr. Green proved himself equally competent. He was especially pleasing to his audience in the comedy rendition of Falstaff's song.—Keokuk Gate City.

Marion Green was the leading bass soloist in the recent music festival, appearing with Thomas' Orchestra and the Dubuque Choral Club in Haydn's "Creation." Mr. Green will tour the principal cities of the country next season with the Ovide Musin Concert Company. Possessed of a magnificent bass voice, he sings with an apparent mastery of the details of voice culture.—Chicago Chronicle.

The audience was kind to all the musicians, but their most pronounced approbation was reserved for Mr. Green. His voice is one that thoroughly satisfies. It is deep, full, sweet and resonant, and he uses it with rare intelligence. His presence before an audience is both pleasing and assuring, which adds not a little to the enjoyment of listening to him. Each time he appeared he was given emphatic encores, and to one selection a double encore was demanded.—Decorah Republican.

Mr. Green's listeners were surprised in his beautiful voice, the rare sympathetic quality and wide range of which, accompanied by his splendid stage presence, won for him immediate admiration, and his accurate and masterly rendition of the masterpieces gave evidence of correct study.—Decorah Public Opinion.

Marion Green, always a favorite in Ottumwa, did himself proud last evening in his group, "Vision Fugitive" ("Hérodiade"), Massenet; "Quand'ero Paggio" ("Falstaff"), Verdi; "Serenade of Mephisto" ("Faust"), Gounod. Mr. Green continues to grow in his art, and was a prime favorite last evening.—(Iowa State Music Teachers' Convention), Ottumwa Democrat.

Marion Green was the success of the evening. This was his first appearance on the program, and he received a flattering greeting. He sang Massenet's "Vision Fugitive" ("Hérodiade") with striking effect. His voice was more than equal to the demands made upon it. His other two numbers were "Quand'ero Paggio Canzoni de Falstaff," by Verdi and the "Serenade of Mephistopheles," from Gounod's "Faust." No singer ever heard in Ottumwa has won such a hold on the musical public as has Mr. Green. He first appeared here in the first concert given by the Musical Club, and later was heard in recital. On both occasions he scored a signal success. His voice is a basso cantante of a soft, velvety quality which combines admirable sweetness of tone with great strength.—(Iowa State Music Teachers' Convention) Ottumwa Courier.

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The Musical Season at Ocean Grove.



OCEAN GROVE, N. J., July 28, 1903.

A CHORUS of 800 thoroughly trained voices will sing Mendelssohn's master work, "Elijah," in the Ocean Grove Auditorium next Saturday evening, under the direction of Tali Esen Morgan.

This massive chorus will be made up from the membership of four of Mr. Morgan's choral organizations, the New York Festival Chorus, the Brooklyn Festival Chorus, the Elizabeth Choral Union and the Ocean Grove Chorus.

The New York and Elizabeth singers will be taken down in a special train over the Jersey Central Railroad, leaving both places at 1:30 Saturday afternoon, and arriving at Asbury Park at 3 o'clock. All people who wish to enjoy a Saturday half holiday at the seashore can go on this train for \$1 for the round trip. Returning, the Elizabeth and New York train will leave at 10:50, making no stop to Elizabethport, which will be the only stop to New York. Another train will leave at 11 o'clock, making all necessary stops to New York. A special train for Freehold will leave at 11:08.

The New York singers will be met at the Asbury Park station by two companies of the Ocean Grove Rough Riders, and escorted to the Auditorium. At 5 o'clock a photograph of the entire chorus will be taken, and at 5:30 a banquet to the visitors will be served in the Young People's Temple.

The singing of "Elijah" is one of the great events at Ocean Grove, and the town takes on a holiday appearance. The main topic of conversation heard around the hotels and on the board walk is "Elijah." The demand for seats begins on Monday and continues all through the week. It is not an unusual sight to witness 600 to 800 people in line at the ticket office, and Saturday afternoon and evening the demand is enormous. Fully 10,000 people will hear the work next Saturday evening.

Mr. Morgan has secured an unusually strong quartet of soloists for the occasion. Mme. Selma Kronold will be the soprano, and her singing in the Auditorium a few weeks ago created such a decided sensation that her name alone will act as a strong magnet. Gwylm Miles is already well known as the one truly great Elijah of the nation, and never will he have a better opportunity of showing what a great artist he is than at this coming performance. Mortimer Howard, the tenor, visited Ocean Grove a few weeks ago and sang for Mr. Morgan, who

engaged him at once for "Elijah." Margaret Keyes, the contralto, sang "The Prodigal Son" at Ocean Grove three weeks ago and made a fine impression. She will do full justice to the difficult part of the heathen queen Jezebel.

The present very fine permanent orchestra of sixty will be enlarged to eighty, and will include Hans Kronold, the one 'cellist who has played "Elijah" more times than any other 'cellist in the nation. The solo "It Is Enough," with Kronold playing the 'cello obligato, will be well worth going many miles to hear.

Where else besides Ocean Grove can one hear a chorus of 800 voices, an orchestra of eighty, the finest of quartets, giving "Elijah" before an audience of 10,000? There is inspiration in the very thought of 10,000 souls listening to Mendelssohn's master work given under such favorable conditions.

Last Saturday evening a very good performance of Rossini's "Stabat Mater" was given by the Ocean Grove Chorus under the direction of Mr. Morgan. The soloists were Effie Stewart, Marie Stillwell, Edw. P. Johnson and Julian Walker. The chorus was rather weak in tenors and basses (the New York men not being present at this performance), but the few made up in body of tone what they lacked in numbers. The soprano choir was exceptionally good and the chorus work throughout showed very careful training. Instead of singing the last "Amen" chorus through, Mr. Morgan secured a fine but decidedly novel finale by going right into Handel's "Hallelujah" chorus from "The Messiah," and thus the work closed with a very popular number which was given in fine style, with great spirit and clear attacks. The applause was long and vigorous.

Miss Stewart scored a great success in her singing of the "Inflammatus," her final high C almost carrying the audience off its feet. Marie Stillwell has a noble contralto voice and her work was artistic and beautiful. In the solo "Fac ut Portem" she excelled any singer who has done this number at Ocean Grove, and the long and vigorous applause was most justly deserved. Edw. P. Johnston was in excellent voice, easily singing the high D flat in the "Cujus Animam," and in all his work pleasing the audience immensely. Julian Walker was in splendid form, and his big, glorious voice did full justice to Rossini's famous work. The "Eia Mater," with chorus accompaniment, was most beautifully given, the delicate pianissimo passages being especially fine.

Preceding the "Stabat Mater" the following was given: Bridal Chorus, from the Rose Maiden.....Cowen
Ocean Grove Festival Chorus.

Solo, Goodbye, Summer.....Thomas
Edw. P. Johnson.

Solo, Sognai.....Schirza
Marie Stillwell.

'Cello solos—
Ave Maria.....Gounod
Harp accompaniment by Miss Burr.

Vito (Spanish Dance).....Popper
Hans Kronold.

Solo, O Dry Those Tears.....Reigo
Julian Walker.

'Cello obligato by Hans Kronold.
Solo, Heart's Springtime.....Wickede
Effie Stewart.

Mr. Kronold was accorded quite an ovation at the close of the "Ave Maria," and the long and persistent applause of the audience compelled him to play the number over.

The concert was attended by many well known musicians, who were unstinted in their praise of the marvelous work that is being accomplished by Mr. Morgan in so short a time.

Monday evening another of the popular "Walk and Talk" social receptions was given in the Auditorium. The orchestra gave a delightful program of marches and overtures and the thousands of people walked about and apparently had a most enjoyable time.

A glance at Mr. Morgan's desk calendar for this week shows the following engagements:

MONDAY.

10:00 to 11:30—Children's Chorus rehearsal.
2:30 to 4:30—Orchestra rehearsal.
7:00 to 8:00—Chorus rehearsal in the "Elijah."
8:00 to 10:00—Directing the orchestra at the reception.

TUESDAY.

10:00 to 11:30—Young Women's Choral Club.
2:30 to 4:30—Orchestra rehearsal.
4:30 to 5:30—Rehearsal of solo choir for "Elijah."
7:30 to 9:30—Festival chorus rehearsal.

WEDNESDAY.

10:00 to 11:30—Children's Chorus rehearsal.
2:30 to 4:30—Orchestra rehearsal.
4:30 to 5:30—Solo choir in the "Elijah."
7:30 to 9:30—"Elijah" chorus rehearsal.

THURSDAY.

10:00 to 11:30—Young Women's Choral Club.
2:30 to 4:30—Orchestra rehearsal.



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a University preparatory school for boys and girls, in connection with the
American College Entrance Board of Examinations.
Principal, **JOHN F. LOGIE, M.A., 21 Bergstr., Dresden.**

4:30 to 5:30—Sopranos and altos in "Elijah."
7:30 to 9:30—Full chorus rehearsal in "Elijah."

FRIDAY.

10:00 to 11:30—Children's Chorus rehearsal.
2:30 to 4:30—Orchestra rehearsal.
4:30 to 5:30—Young Women's Choral Club.
7:30 to 10:00—Last rehearsal in "Elijah."

SATURDAY.

10:30 to 12:30—Orchestra rehearsal with soloists.
2:00 to 4:00—Dress rehearsal for Children's Day.
4:30 to 5:30—Rehearsal of solo choir for "Elijah."
8:00 to 10:00—Rendition of the "Elijah."

SUNDAY.

9:00 to 10:00—Young People's meeting.
10:30 to 12:00—Children's annual Sunday celebration.
2:30 to 4:00—The Bible class.
7:00 to 7:30—Orchestral musical prelude.
7:30 to 9:00—"The Coming of the King."

That is not an unusual week by any means, and besides all the rehearsals Mr. Morgan has direct control of all advertising, together with plans and details for all of the entertainments and concerts. The massive Auditorium is decorated under his supervision for Children's Day and the amount of flowers, flags, bunting, &c., that it takes would fill many a freight car.

Scores of willing hands will spend each day of this week decorating the Auditorium for next Sunday, which is the annual Children's Day. The morning service will be in charge of the Rev. C. H. Yatman, and "Jesus and John" will be the keynote of the meeting. The festival chorus, under the direction of Mr. Morgan, will sing "The Heavens Are Telling" and the "Hallelujah Chorus." The evening service will be entirely of a musical nature and in charge of Mr. Morgan, who has prepared a fine program, under the name of "The Coming of the King." In this service the Children's Festival Chorus of 800 voices will sing "The Lost Chord," "Noel," "Herald Angels," "The Palms" and other selections. The Young Women's Choral Club of 100, dressed in classic Grecian robes, will sing in solos, duets and chorus "The Coming of the King." The full Festival Chorus and orchestra will also participate. The decorations and electric light effects will be a wonder to behold and, as usual, 15,000 people will try to crowd into 10,000 seats.

The number of musicians who are spending their vacations in Ocean Grove and Asbury Park is daily increasing. The time is not far distant when this section will be the greatest summer musical centre in the country. Many New York musicians are expected here next Saturday to hear the "Elijah." The low rate of railroad fare, together with the special express train both ways, should induce

many to come. Here's a schedule to follow: 1:30—Leave Liberty street, New York to Jersey City. Take special express to Asbury Park and Ocean Grove, arriving at 3. An ocean bath, a good supper, and the "Elijah" performance at 8. 10:50—Express leaves Asbury Park for New York, arriving there at 12:20. Total cost for everything about \$2.50.

New Hampshire Teachers.

THE fourteenth annual meeting and festival of the New Hampshire Music Teachers' Association will be held at Hampton Beach, N. H., August 3 to 7 inclusive. Some features of the festival will be: Lecture by Arthur Farwell, of Boston, Tuesday afternoon; grand concert by State talent, Tuesday evening; lecture by Dr. Lucius Waterman, Wednesday morning; recital by State talent, Wednesday afternoon; artists' concert, the principal soloists, Wednesday evening; lecture recital by Edward Baxter Perry, pianist, Thursday afternoon; oratorio concert, soloists, chorus and orchestra, Thursday evening; public rehearsal, Friday morning; orchestral concert with soloists, Friday afternoon; opera concert, "Tannhäuser," soloists, chorus and orchestra, Friday evening.

A list of officers, committee and guarantors is appended: President, Eusebius G. Hood, Nashua; secretary, Harry C. Whittemore, Manchester; treasurer, Ernest C. Cloutman, Dover.

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D'Albert's New Opera.

EUGEN D'ALBERT'S new opera, "Tiefland," is to have its first performance next October at Prague.

Obituary.

Emile Sarosa.

EMILE SAROSA, probably the oldest violinist, died recently at Bombay, India. He was ninety-four years old. Sarosa was born in Bristol, England, of Spanish parents. He studied first with Speichnor, and later in Paris under Rode. Sarosa made several successful tours in Europe, and his love for travel took him to many countries. He visited Mexico in the forties, and lived for several years in the City of Mexico. Sarosa came to New York in 1850, and gave some concerts. From New York he traveled to South America, where he gave concerts with Sivori. Sarosa and Sivori journeyed together to Australia, and there gave joint recitals. The pair went to India next, and Sarosa settled in that country. Many years ago Sarosa published a book of violin duets, and some of his other compositions for violin gained popularity.

Louise Greger Saenger.

Mrs. Louise Greger Saenger, wife of S. Karl Saenger, formerly president of the United Singers of Brooklyn, died at 5 p. m. Tuesday, July 21, at the Saenger residence, 353 Vernon avenue, Brooklyn. Death resulted from typhoid fever. Mrs. Saenger was the mother of Oscar Saenger, the New York vocal teacher, who is spending the summer in Europe. Mrs. Saenger also leaves another son, Karl, and one daughter. Funeral services were held Thursday night at the Saenger home. The interment Friday morning was private.

Joseph Lawson Wetmore.

Joseph Lawson Wetmore, a member of the choir of the Protestant Episcopal Church of the Epiphany, Brooklyn, died from hasty consumption at Luzon, Sullivan County, Tuesday of last week. He was twenty-four years old. Mr. Wetmore was born in Brooklyn.

Sousa Coming Home.

SOUSA and his band will sail from Liverpool Friday on the Cedric.



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HOTEL CECIL, LONDON.
July 18, 1903.

WITH the week that is just over the summer concert season may be said to have come to an end, to the intense relief of those whose duties compel them to put in an appearance at most of the concerts that take place. There remain, it is true, one or two students' concerts, but these can be of no particular interest to anyone but the performers themselves, their sisters, their cousins and their aunts, and it is hardly necessary for the critic to "assist" at them. The many gentlemen, however, with long hair and longer names, who have been regaling us with their music during the last few months, have gone their various ways, and society, which is popularly supposed to provide the audiences for their entertainments, is rapidly departing to the various German cures that it most affects, in the hope that it will be able to soothe the nerves which have been shattered by the terrible strain of attempting to keep itself amused.

The season has, upon the whole, been fairly eventful. Of course, three quarters of the hundreds of concerts that have taken place have done nothing whatever to advance art; no one, with the possible exception of the givers of them, ever expects that they will. But others have, to borrow a phrase from the patent medicine advertisement, "Supplied a long felt want," and chief of these was the recent Strauss Festival.

Strauss' name, which was on everyone's lips in other musical countries, has been to us a name and nothing more, and it has been impossible for us to enter into any discussion or to hold any definite views about his music, for the simple reason that we knew but little of it, and that we had to obtain all our information at second hand. The state of affairs was unsatisfactory to say the least of it, and it was generally felt that, if we were to come into line with the other musical nations we must have some opportunity of hearing and judging Strauss' music as a whole. The Strauss Festival gave us the chance that we needed. It was not a financial success. Perhaps it would have stood a better chance if it had taken place when the pockets of music lovers were not completely drained by performances of the "Ring." But of its artistic value there could be no possible doubt whatever. If Mr. Görlitz lost money over it we are very sorry for him, and sympathize most heartily. But he can at least have the satisfaction of knowing that he has done us very good service. Before the festival Strauss was principally believed to be a most eccentric gentleman who, for the sheer love of mischief, delighted to break every rule in the harmony books. The series of concerts has, however, brought home the truth to those who go to hear music or who read about it that there is, after all, a very serious method in his madness and that if there is much in his work that strikes strangely on the ear, it is because he is attempting to express ideas that have hitherto been considered outside the scope of music, and has been obliged to invent fresh formulae for the purpose. The festival has opened people's eyes, and has gained him more sympathy than would have resulted from scores of isolated performances of his various works.

Professor Kruse's Beethoven Festival differs from the Strauss Festival in that it was really totally unnecessary.

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"Miss Ethel Bauer has been for several seasons my distinguished pupil and is in the highest degree qualified both as a pianist and a teacher of my method of pianoforte technique."—LESCHETIZKY.

It was interesting to hear Felix Weingartner conduct all Beethoven's symphonies and many of the overtures, but it is impossible to charge our conductors with neglecting him whom the Daily Telegraph delights to call the "Bonn master," and the festival served no useful purpose.

Many famous instrumentalists have appeared in London during the season. We have had violin recitals from Fritz Kriesler, Ysaye, Thibaud, Franz Ondricek, and the newest of violinists, Marie Hall. Some violinists have appeared in conjunction with well known pianists, and the sonata recitals given by Thibaud and Godowsky and Oliveira and Risler and the piano and violoncello recitals given by Pugno and Gérardy have been among the most interesting concerts of the season. Of the pianists who have visited us, the most prominent have been Pachmann, Godowsky, Pugno, Risler, Lehvinne and Hofmann, who have all appeared in London several times and have added very considerably to their laurels.

The summer also brought with it a number of very excellent vocal recitals. By devoting the programs of each of his five concerts to an English composer, Edward Iles did very good work, and brought to the light of day a number of delightful songs which had been practically forgotten. Dr. Theo Lieberhammer, one of the most finished and charming of lieder singers; Anton van Rooy, who is not less famous on the concert platform than on the opera stage; Miss Minnie Tracey and Raimund von zur Mühlen have all sung here during the present season and have all scored indubitable successes. In addition to these there have, of course, been hundreds of concerts of minor importance, some of them, indeed, of no importance whatsoever, and the season has, on the whole, been exceptionally busy.

Though the concert halls are now practically closed—there has, indeed, been only one concert of any importance this week, with which I shall deal later on—the opera still has another ten days to run. The most important event of the week was the revival of "Don Giovanni" on Thursday, a revival which might well have taken place a little earlier in the season. As it is, we can hardly hope for more than one, or at the most two repetitions of Mozart's masterpiece. This year "Don Giovanni" has been fitted out with entirely new scenery, not, indeed, before it was needed. The old setting had grown

threadbare in the extreme, while even in the palmy days of its youth it can never have been remarkable for its beauty. The ballroom, which also did duty in "Romeo and Juliet" and any other opera in which a ball takes place, was a shoddy affair which would have disgraced the palace of a nobleman with far less taste than the redoubtable Don, while the "Exterior of Don Ottavio's Palace," where the fine sextet in the third act is sung, might equally well have represented the exercise yard at one of His Majesty's prisons. The new scenery, however, which is the work of Harry Brooke, is admirably conceived and admirably carried out, and forms a fitting setting for this most fascinating of operas. The performances on Thursday would have been none the worse for a few more rehearsals, and in some places the ensemble was not altogether above suspicion. The cast, too, was not without its weak points. Mlle. Pacquot, though an excellent actress and clever enough in parts that suit her, is not a good Mozart singer, and, after all, the members of the cast in a Mozart opera should be chosen rather for their powers as singers than as actors. The music calls for a perfect voice production and a perfect mastery of the art of bel canto, which is unfortunately not a very salient feature in the equipments of the singers of today. Mlle. Pacquot is certainly not particularly well provided in these respects, and she did but scant justice to the music. Signor Bonci, on the other hand, is peculiarly well fitted for the part of Don Ottavio, and his singing on Thursday was absolutely without fault. M. Renaud added still further to his fame by his reading of the part of the gay debonnaire hero, while Mme. Suzanne Adams, Mlle. Zélie de Lussan and M. Gilibert were as good as they always are in the parts of Donna Elvira, Zerlina and Mazetto. No small share of such success as the performance achieved fell to M. Journet, whose Leporello was as spirited a rascal as any that we have seen here in recent years; moreover, he sang superbly the famous "Madamina," being greatly applauded by the audience.

"Faust" was played once more on Wednesday evening with two important changes in the cast. Those who had seen Mlle. Mary Garden as Juliet were scarcely prepared for so excellent a performance as that which she gave of the part of Marguerite. She is not a great singer, and her technic is scarcely equal to the demands made upon it by such music as that of Gounod. But she is a most charming and delightful actress, and her reading of the part was admirably conceived. The Faust of M. Alvarez was as fine as ever, and it was a relief to get a change from the washy sentimentality which most of the French tenors seem to imagine to be part and parcel of the character. The rest of the cast, which included Plançon, Seveilhac, Mlle. Bauermeister and Mlle. Helian, calls for no special comment.

An exceedingly delightful concert was given at the Bechstein Hall on Friday afternoon by Mrs. Russell, the wife of the well known singing master, and herself a singer of great talent. It is as an interpreter of French songs that Mrs. Russell is at her best, and her contributions to the program were almost entirely drawn from the work of the modern French writers. Paladilhe's "Psyche," Tosti's "Chanson del' Adieu," Lacome's "Bal d'oiseau," Agniesz's Berceuse, and Gounod's "La glu" were sung with a rare finish, and those students who wish to acquire style could hardly find a better model than that afforded by Mrs. Russell. She was joined by Maurice Farkas in duets from Messager's "Véronique," while among those who also contributed to the program were Signor Bonci, whose fine

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performance of "Salve dimora" brought down the house; Signor Guardabassi and M. Fronani, a very clever Portuguese pianist.

A concert was also given at the same hall on Wednesday afternoon by M. Oumiroff, a Bohemian baritone.

ZARATHUSTRA.

OTHER LONDON NOTES.

LONDON, JULY 13, 1903.

The part of Rhadames fits M. Alvarez like a glove, infinitely better, indeed, than that of Romeo, which he played on Saturday evening. Clever artist though he is, M. Alvarez never seems to be quite happy when he is playing the part of the romantic lover. He is the kind of robust lover who would rather carry his lady by storm and have plenty of obstacles to surmount than woo her entirely with sweet words, and he greatly prefers it if the course of true love does not run too smoothly. For this reason, the only occasion on which he seemed really happy in "Romeo and Juliet" was when he found himself obliged to fight a duel, and it may safely be affirmed that no more realistic encounter has ever been brought off on the Covent Garden stage. The character of Rhadames is just the manly sort of character in which he revels, and he sang and acted superbly. He looked the conqueror just back from the wars, and, though his personal beauty is not of the most remarkable type, it was easy to understand that there would be many rivals for his heart besides Aida and Amneris.

Mme. Kirkby Lunn, though a trifle cold, sang superbly as Amneris, and certainly made the most of the opportunities for displaying her fine voice. M. Plançon was, of course, the high priest, and as good as ever in the part, while Signor Scotti made as wild and barbaric an Amonasro as ever, and M. Journet added still further to the laurels that he has won during the present season as the King. Signor Macinelli was the conductor.

The only concert of any interest that has taken place during the week was that given by Miss Amy Hare at St. James' Hall on Monday afternoon, and this was, perhaps, interesting rather for the sake of the various artists who contributed to the program than for any intrinsic merits in the performances of the concert giver herself. Miss Hare is one of those eminently praiseworthy pianists who obviously take immense pains over everything that they do, but having not a great deal of real musical talent. Her performances of Chopin's Ballade in G minor and the C sharp minor Nocturne were careful and correct, but quite uninteresting, and the same may be said of her reading of Liszt's Hungarian Rhapsody. To assist her, she had engaged some of the best known Lieder singers now in London. Dr. Theo. Lierhammer is second to none in his mastery of style, and there are few singers of the day whose performances are capable of giving more intense pleasure. On Monday he only sang three songs, Strauss' "Morgen," Vidal's "Printemps Nouveau" and "Caro mio Ben," but he sang them with such exquisite taste that one could have wished that his contributions to the program had not been so limited. Miss Marie Brema was unable to appear, and her place was taken by Miss Rose Ettinger, a singer who has succeeded in obtaining so soft a pianissimo that it is quite impossible to hear it. Herr and Frau von Dulong, who are surely the finest duettists in the world, sang Schumann's "Tragedie," Cornelius' "Des Nachts" and other duets as perfectly as ever, and Fritz Kreisler once more charmed his audience with

his performances of his own arrangement of one of Dvorák's Humoresques. Herr Conrad van Bos, who has won fame for himself as an accompanist during the few months of his stay in London, played with beautiful sympathy and taste.

There was a special interest attached to the performance by the students of the London Music School of an opera by Colin McAlpin, which took place at the Royalty Theatre on Monday evening, because Mr. McAlpin recently won the prize of £50 offered by Charles Manners, of the Moody-Manners Opera Company, for a new opera by a British composer. "King Arthur," the opera that was played on Monday, is an early work, and proofs are not wanting that at the time that he wrote the score Mr. McAlpin was under the influence of a good many other and greater composers. But there is, nevertheless, much excellent work in it, and though his vaulting ambition has occasionally overleapt itself, particularly in the long love duet in the second act, which is not quite up to the level set by Wagner in "Tristan," it promises well for the future. He has a good flow of melody and the knowledge of how to write effectively both for the voice and for the orchestra. Experience should teach him some of the things that he has yet to learn. The performance, being entirely the work of students, need not be criticised, and it was on the whole very creditable. While on the subject I might suggest that other colleges should follow the excellent lead set by the London Music School and give their operatic classes works by native composers. No useful purpose is served by giving them "Don Giovanni," "Fidelio" and other operas which we frequently hear done by first rate singers at Covent Garden, for the inevitable comparison cannot result in favor of the students. Very excellent work, however, might be done by producing operas by native writers, for the course might not only unearth fresh talent but it would also give the younger composers a chance of seeing their work staged, without which experience it is hopeless to expect them to produce any good operatic music.

Other concerts have been given during the week by the Charles Williams Orchestra on Monday, by Miss Marguerite Tilleard on Tuesday, by Miss Weatherley and by Miss Seguel on Wednesday and by Richard Temple on Thursday. None of them, however, were of any particular interest save to the givers and their friends.

ZARATHUSTRA.

Mansfield Conservatory of Music.

MANSFIELD, Pa., July 10, 1903.

THE Conservatory of Music at Mansfield, Pa., under the direction of Hamlin E. Cogswell, is establishing a record for high grade work in every particular. Mr. Cogswell was for a number of years at the head of this school. In 1897 he accepted the position as supervisor of music at Binghamton, N. Y.; also was director of the Tabernacle Choir of that city. During the following winter he prepared the chorus for the State Music Teachers'

meeting in that city, the work being "The Redemption." In 1899 he was elected supervisor of music of public schools at Syracuse, N. Y. His work there was closely identified with the musical life of that city until he was urged to return to Mansfield and again take up the work of directing the conservatory, where he is ably assisted by several excellent teachers.

The closing concert given by the Mansfield Oratorio Society, June 18, attracted a large and enthusiastic audience. The works given were Coleridge Taylor's "Hiawatha's Wedding Feast" and Gounod's "Gallia." The soloists were Mrs. Beatrice Owen, of Nichols, N. Y., and William Pomeroy Frost, of Elmira. The Bostelmann Orchestra, of Corning, N. Y., supplemented by several local musicians, gave fine support. The chorus was so thoroughly drilled as to be able to follow the conductor in every particular, and as a result both chorus and orchestra gave a fine performance. The tenor solo, "Onaway, Awake Beloved," was sung by Mr. Frost in a most commendable manner. The works to be given next season will be "The Holy City," by Gaul, and Mendelssohn's "Elijah," together with some lighter works.

Harper in "Messiah" at Ocean Grove.

M. R. HARPER, the well known basso, has been engaged by Director Tali Esen Morgan for the annual performance of Handel's "Messiah" on August 20 in the Auditorium, Ocean Grove. That Mr. Harper's voice is particularly adapted for oratorio is shown by the following extracts:

Mr. Harper astonished his hearers with his superb voice.—The Sun.

Mr. Harper was given an ovation.—Evening Journal.

Mr. Harper's "Why Do the Nations?" almost called forth an ovation.—Every Evening.

Mr. Harper captured the audience. "Thus Saith the Lord" was very artistic.—Morning News.

Mr. Harper's greatest success was in "Why Do the Nations?"—Baltimore American.

Mr. Harper's noble basso captured the audience completely.—Courier.

Mr. Harper met with an enthusiastic reception.—Republican.

Mr. Harper was successful in all his numbers.—Baltimore Sun.

Mr. Harper surprised his audience with his magnificent voice.—Every Evening.

Mr. Harper is one of the best basses that ever carried away a Wilmington audience.—The Republican.

Mr. Harper was especially successful in "Why Do the Nations?"—Philadelphia Call.

Mr. Harper has a magnificent voice. "Why Do the Nations?" was splendid and "The Trumpet Shall Sound" was sublime.—Evening Journal.

Mr. Harper sang magnificently. This basso has a noble voice and the breadth and dignity of style suited to oratorio.—Courier.

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THE PACIFIC COAST.

PORTLAND, Ore., July 20, 1903.

YOUR San Francisco correspondent arrived in this city last Tuesday morning after an uneventful but most enjoyable two days' journey from California. The route is scenic in the extreme, and every moment of daylight was utilized in absorbing the view from the car window. On the California side lovely old Mount Shasta followed us for miles, but was finally swallowed up in the distance.

Portland is a beautiful city, and the stone churches and public buildings show a deal of energy and ambition somewhere. As this is vacation time there is very little going on in the way of musicales, yet during the past week I have learned of some creditable functions, as well as having the pleasure of being present at others.

An organization yet in its infancy, but already winning prestige and doing good work, is the Haydn Symphony Orchestra, which has all winter met weekly and, under the leadership of the conductor, Otto Kleeman, at whose residence, 575 Belmont street, the closing concert was given, has been prominent in social functions since it was first organized. The closing concert was marked more as a social function than otherwise, as after the program, which I give below, the handsome residence was thrown open to the guests and refreshments were served in the dining room and library. The orchestra at present numbers but eighteen members, but at the beginning of the next season the membership will be increased to thirty, all being among the best performers in Portland. The present roster names the following members: Otto Kleeman, violinist and conductor; Mrs. Bertha Gerrish-Younger, pianist; George P. Henderson, first violin; Chester van Houten, first violin; Will Kleeman, second violin; Otto Mangold, second violin; Al Miller, second violin; Lee Cowgill, flute; W. H. Bequeath, clarinet; Ralph L. Davis, clarinet; O. P. Meyers, cornet; Myron Meyers, cornet; E. E. McClaren, trombone; Mr. Frost, drums and traps; Mrs. Charles Fields, extra first violin. The program rendered at the closing concert was as follows:

PART I.

March, Alagaxam.....Abe Holzmann
Overture, Banditenstreich.....F. von Suppe
Symphony, G minor, No. 40.....Mozart
Descriptive, Heintzelmaenschchen.....Ellenberg
Concert waltz, Symphonia.....Abe Holzmann
Intermezzo, In Cupid's Garden.....Max C. Eugene

PART II.

Selection, Martha.....Flotow
Descriptive concert polka, Dance of the Song Birds.....B. Richmond
Andante from Surprise Symphony.....Joseph Haydn
Marche Caractéristique, Bonny Brier Bush.....J. H. Ellis
Patrol of the Boers.....George Schlufarth

Chautauqua in Oregon is to be celebrated this year by a concert rendered by Portland singers, under the direction of Mrs. Walter Reed, on Tuesday evening. The program will include among other numbers, "Flora's Holiday," which will be given publicly for the first time here on this occasion. This song cycle is for solo quartet, and will be sung by Miss Agnes Watt, Mrs. Reed, J. W. Belcher, and N. C. Zan, Edgar E. Coursen accompanying on the piano. A double quartet from the Treble Clef Club, composed of the Misses Watt, Hoyt, Johnson, Hansen, Charman and Gates, and Mesdames Sheldon and Reed, will sing "Carmena," by Wilson, and "Month of Maying," by Strong. The fine old sextet from the opera of "Lucia di Lammermoor," and the famous quartet from "Rigoletto" will be given by Miss Mabel Johnson, Mrs. Walter Reed, J. W. Belcher, N. C. Zan, Rush Drake and Dom. J. Zan. The solo work will be done by Mrs. Albert C. Sheldon, Mrs. Walter Reed, Miss Edna Gates and Dom. J. Zan.

The Boyer Chorus at their closing concert gave a fine rendition of the "Golden Legend" of Sullivan, with a chorus of sixty-five voices, and supported by an orchestra of thirty-five pieces. The solos were taken by May Dearborn-Schwab, soprano; Mrs. W. A. T. Bushong, contralto; J. W. Belcher, tenor; Mr. Montgomery, basso. The concert was given in the Congregational Church, and was under the direction of W. H. Boyer, for whom the chorus is named. Although it was a "pay concert," the house was

full, and encores were given without stint. The affair was considered the best effort of a chorus noted for the general excellence of its work.

An event of note was that given in honor of the burning of the mortgage on the synagogue of the Congregation Beth Israel, at the Temple, May 18, 1903. A fine program was rendered as follows:

Prelude, Festival Offertoire.....Smart
Organist, Leonora Fisher.
Anthem, The Choir Angelic.....Hanscome
The choir.
Opening prayer, Cecil Altman.
Report of committee on indebtedness. Sigmund Frank, chairman.
Praise Ye.....Verdi
Trio.
Burning of mortgage and other evidences of indebtedness. Adolph Wolfe, president of the Temple; Ben Selling, vice president of the Temple.
Soprano solo, Hear Ye, Israel, from oratorio Elijah.....Mendelssohn
Mrs. Rose Bloch-Bauer.
Address, The Meaning of the Hour.
Dr. Stephen S. Wise.
Anthem, Thy Hallowed Presence.....Carter
Quartet.
Closing prayer, Carolyn Friendly.
Hallelujah Chorus from the Messiah.....Handel
Chorus.
Benediction.
Postlude, Marche Triomphale.....Calkin
Organist, Miss Fisher.

The choir was composed of Mrs. Rose Bloch-Bauer, soprano and director; Miss Rose Loewenberg, contralto; J. W. Belcher, tenor; J. Adrian Epping, baritone; Miss Leonora Fisher, organist. The "Hallelujah" chorus was sung by the Temple choir and a special chorus under the direction of W. H. Boyer.

Letters forwarded to me from California apprise me of the arrival of Harding M. Kennedy, violinist, who hails from a recent sojourn in Paris, where he has for some years been studying under the celebrated Geloso. Previous to this he studied in Berlin under the distinguished artist and teacher Carl Halir, and now at the conclusion of his studies has returned to his native land, and will after a short visit North, to use his own words, "open his studio in San Francisco and plunge into the musical swim" of our city. Mr. Kennedy arrived in 'Frisco a week ago and brings with him the highest possible commendation from "people who know" with which to start on his professional career here.

Word has been received from Harry Barnhart, who has charge of the music at the Chautauqua Musical Convention at Pacific Grove, Monterey. Mr. Barnhart has appointed Henri Fairweather, of San Francisco, as his assistant and the work has already begun. The program of the daily course takes in class work in sight reading and singing; Grand Chautauqua Chorus; special drill in chorus and solo singing; the art of tone production for speakers and singers; the art of breathing, rhythm, expression, interpretation; the soul of a song. Lectures are given on the above subjects at each session and musical programs are given at intervals, of which later information will be given.

Mrs. Frances Moeller, of Sacramento, has for a month past been going to a vocal class which she is teaching once a week in San Francisco. Mrs. Moeller has probably had greater success as a vocal instructor than anyone who ever opened a studio in Sacramento. At the last pupils' recital, given last month, Mrs. Moeller accompanied all but the first number herself. It was stated in my account of the recital last week that Miss Ruby Cooper acted as accompanist. As I was not present and Mrs. Moeller's name did not appear as accompanist on the program, the mistake was unwittingly made.

MRS. A. WEDMORE JONES.

A "New" Baritone Coming.

HEINRICH CONRIED has engaged Otto Goritz, of the Hamburg Opera, for New York next season. Goritz was about to become the successor of the late Theodore Reichmann, baritone, at the Vienna Opera when Conried captured the promising young artist, for the Metropolitan.



Greater New York.

GEORGE HAMLIN, the prominent American tenor, is spending the month of August at Lake Placid in the Adirondack Mountains. Mr. Hamlin's past season has been a very busy one, and the prospects are that he will be in still greater demand next season. He will begin teaching again about September 1, and on account of his time being mostly taken up in concert work will accept only a limited number of pupils.

Mme. De Wienzkowska is spending her vacation at Millers Place, Suffolk County, N. Y. In writing to a friend from this pretty Long Island retreat the distinguished Leschetizky representative says that she greatly enjoys her holiday after a long and busy season in town. But it is not all "play" now for Mme. De Wienzkowska, for she is teaching a limited number of pupils, some of them coming all the way from the State of Washington and Texas. There are also several New Yorkers in the summer class. Mme. De Wienzkowska's gifted little daughter Annette is continuing her lessons under the mother's guidance.

Albert Gerard-Thiers, the well known vocal teacher, will leave for the island of Jamaica August 3 to spend his vacation. He will return in about a month.

Madame Esty's Coming Tour.

MME. ALICE ESTY, the distinguished dramatic soprano, has been secured by Loudon G. Charlton for a short concert tour in this country next season. Madame Esty, although a native of Boston, Mass., has been so continuously engaged in Europe since her professional career in London began some years ago, that she has never before been able to find time to return to America for a concert tour. As it is, she cannot leave England until Christmas, and will only be available for concert, oratorio and recital on this side of the water in January, February and March, 1904.

The Broad Street Conservatory.

D. R. HUGH A. CLARKE, professor of theory and composition at the Broad Street Conservatory, of Philadelphia, will spend his vacation at Lake Skaneateles.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, Ill., July 25, 1903.

DR. ZIEGFELD'S ante room is filled the entire day with applicants for enrollment upon the books for the coming year, and all day the doctor sits at his desk patiently questioning and arranging. The applicants cannot be numbered, however, by those waiting in the ante room, for the mails are crowded with letters from would be students all over the country, and even across the sea. Wednesday the names of pupils whose homes are in London were entered in the books, who will come to America in the fall to continue their studies with Saurer, the eminent violinist. The two English students will not be the only Europeans studying in the college next winter, for there are others registered from Paris and Berlin, and Mr. Saurer will bring several with him, whose places on the steamer have already been engaged. The securing of Mr. Saurer will cost the college thousands of dollars, not alone in the contract with him but in paying the deficit caused by giving the violin students lessons for \$3.50 that will cost the college \$10.50, the regular London price. This arrangement has been made for the benefit of the talented pupils who will not be able to afford the higher figure, and in this Dr. Ziegfeld shows again his devotion to art, and his earnest desire that the students of this country shall have the best advantages.

While in Berlin Dr. Ziegfeld secured the services of

Arthur Speed, one of the finest pianists of the German capital, and a marked favorite of the Emperor's. Mr. Speed will be on the faculty in the piano department, as will also J. Homer Grunn, another pianist who has spent a number of years studying in Berlin with Jedliczka.

The following program, presented by Bernya Bracken Gunn, pianist, and Anna Griewisch, soprano, will be given this afternoon in Fine Arts Music Hall, the third in the series of Saturday afternoon concerts given for the benefit of the summer students:

Papillons, op. 2.....	Schumann
Rosenlieder (first time).....	Eulenburg
Impromptu, G flat major, op. 51.....	Chopin
Ballade, op. 10, D minor, D major.....	Brahms
Der Schmetterling.....	D'Albert
Lullaby.....	Mozart
L'Esclave.....	Lalo
Seconde Legende.....	Liszt

A delightful recital, the program for which was published in last week's issue, was given Monday morning in Kimball Hall by Mme. Ragna Linné, Adolf Weidig, Miss Louise Robyn and Miss Albertine Heller, all of the American Conservatory.

The Norwegian songs, sung by Madame Linné with artistic effect, were heard for the first time and met with fine appreciation. The music is of a high order, ranking well with the German lyrics, abounding in temperament and color. Madame Linné made good use of the advantages

given by the music, singing with fine feeling and an understanding that betokened close sympathy with the themes and their settings. Madame Skabo, the composer, is living in Evanston, and has many beautiful songs still unpublished.

Mr. Weidig gave his usual satisfactory work, and though the day was heavy and uninspiring awakened much enthusiasm in the audience. Miss Robyn played the piano parts for Mr. Weidig with skill and sympathy.

Mr. Clippinger's "Studio Notes," comprising "Some Vocal Theology," are original in idea and pertinent in substance, declaring in terse, bright paragraphs those articles of faith which should be kept in the minds of the novices; neither should they be allowed to rust in the minds of those who have passed the probationers' pew in the temple of the art. The book is a catechism (questions inferred), a confession of faith, and a Key to Heaven all in one; beginning with the Reformation it endeavors to dispel the gloom of superstition and mystery, leading the wearied soul through realms of logic and reason to the heights where all things are ordered by wisdom and sustained by natural law. Having arrived in these cool heights, the soul is supposed to evolve thoughts of its own and proceed in the course of knowledge and the right development. The "Notes" were written by a man who has thought for himself, analyzed and arrived at sane conclusions, which he is gladly giving to others.

Edwin Schneider, a talented pianist, has just returned from a protracted term of study in Germany. The masters with whom he studied were Barth, of Vienna, and Teichmüller, of Berlin.

Following is the announcement of the Apollo Club:

The officers of the Apollo Club have made further commendable progress in the direction of a successful season by engaging a well balanced list of soloists. Secretary Louis Evans now announces the singers who will be intrusted with the principal solo parts. The list includes several Chicago singers, as well as several from the East who rank high, and one from England, whose place is unique in the field of oratorio.

Edward Lloyd, previously mentioned as engaged for the final concert in April, is the foreigner. He has not been heard here since the year of the World's Fair.

The New York singers include Mrs. Caroline Hardy and Shanna Cumming, sopranos; Ellison van Hoose, tenor, and Gwilym Miles, basso. Then there will be Arthur Beresford and William Howland, another out of town basso. Mrs. Genevieve Clark Wilson, Mme.

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Ragna Linné, Mrs. Willard S. Bracken, Sue Harrington Furbeck and Mabelle Crawford are among the Chicagoans who will be heard at the five concerts.

The opening concert will be held at the Auditorium November 22. Applications for membership will be received now. This step was inaugurated by Secretary Evans in order to prepare for early rehearsals, which seem imperative, in view of the intention to present two new works, each of which promises many difficulties.

The entire program for the season's work is as follows:

FIRST CONCERT, NOVEMBER 20.

Light of Life.....Edward Elgar
King Olaf.....Busch
Shanna Cumming, soprano; Mrs. Marie White Longman, contralto; William Howland, basso; Ellison van Hoose, tenor.

SECOND CONCERT, DECEMBER 25.

Messiah.....Handel
Genevieve Clark Wilson, soprano; Mrs. Willard S. Bracken, contralto; George Hamlin, tenor; Arthur Beresford, basso.

THIRD CONCERT, DECEMBER 27.

Mme. Ragna Linné, soprano; Mabelle Crawford, contralto; Holmes Cowper, tenor; Arthur Beresford, basso.

FOURTH CONCERT, FEBRUARY 22, 1904.

Elijah.....Mendelssohn
Mrs. Caroline Hardy, New York, soprano; Mrs. Eleanor Kirkham, contralto; E. C. Towne, tenor; Gwilym Miles, basso; Loyal Bigelow, boy soprano.

FIFTH CONCERT, APRIL 25, 1904.

Swan and Skylark.....Goring-Thomas
Te Deum.....Berlioz
Helen Buckley, soprano; Sue Harrington Furbeck, contralto; Edward Lloyd, London, tenor; David L. Canmann, basso.

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DR. LOUIS FALK,
WILLIAM CASTLE,
RUDOLF GANZ,
FELIX BOROWSKI.

Miss Mary Wood Chase has just closed an unusually busy season of teaching and concert work and will leave on Monday, July 27, for the family cottage at Big Stone Lake, Minnesota, for the month of August. Miss Chase will return to Chicago the first week in September, in readiness for the reopening of the Columbia School of Music, a member of whose faculty she will be next season.

Felix Borowski.

When asked which nation he claims as his, Felix Borowski will say: "I will leave that for you to determine. I was born in London of Slavonic parents, and have lived in America since 1897, long enough to feel that I belong here."

Mr. Borowski's father is a Polish nobleman who, like so many scions of the nobility of that ill fated country, preferred exile to being pressed into Russian service and made to fight kindred and countrymen, so, forsaking all ties of race and association, he located with his little family in London, where he first earned a livelihood by teaching languages, but ultimately following the stronger inclination toward music, in which he was well schooled and competent.

Felix Borowski's musical education began early, and though his youthful aspirations were all toward composition they were severely discouraged by his father, whose sensitive appreciation of the masters was impatient of very young efforts at emulation, and the boy was put at the violin. The study of the violin continued for years, with all the time work at composition that was almost surreptitious, until he went to Cologne for a finishing course on the instrument at the Conservatorium. While there Professor Jensen, the great theorist, discovering the remarkable talent for composition which Mr. Borowski possessed, encouraged him to make it a special study, offering to do all within his power to further his efforts. The results of that study and training are well known.

Mr. Borowski came to America at the solicitation of the Chicago Musical College, where his time is occupied in instructing ambitious students. Two hundred pupils passed under his instruction during the last year. There was time, however, for the artist to contribute extensively to magazines and musical journals, beside pursuing his favorite art. There are now in course of construction

an organ sonata and a piano concerto, the latter all but finished after several years' work, and which was undertaken at the instigation of Mme. Roger-Miclos, the celebrated French pianiste, who achieved splendid success playing Mr. Borowski's Russian sonata in Paris in '96.

Mr. Borowski is cosmopolitan in experience, knowing much of men and lands, and has all good to say of the American, his capabilities, his industry, his perseverance and ambition in striving for the loftiest ideals.

Theodore Bjorksten.

The Chicago Record-Herald for July 19 contained a two column article by Mr. Bjorksten, the New York tenor, with a very complimentary notice prefixed by the editor. Mr. Bjorksten is in Chicago giving a summer course of instruction. The article is just what it purports to be, "Plain Advice to Young Singers," and is made up of the things the singer is to consider primarily in his efforts to become a thorough and substantial artist. That Mr. Bjorksten is qualified to give this advice and train the student is amply proved by his own work, which is unquestionably the finished work of the artist. Possessing a fine natural voice of pure tenor quality, Mr. Bjorksten has gained through serious study and wide experience the finesse required by those who understand art, and the knowledge, both technical and aesthetic, necessary in the equipment of the instructor. Mr. Bjorksten should receive just recognition for his talent and ability in the West, which he expects to tour, and Chicago should be the first to acknowledge his worth.

Mr. Bjorksten will receive students at 47 Delaware place during his two months' stay in Chicago.

Harriette Brower at Lakeville.

WITH Basso Strempel, of Albany, Miss Brower gave a concert at Roberts' Opera House, Lakeville, Conn., when the Lakeville Journal said: "Miss Brower is a charming pianist, who combines strength and virility with great delicacy of touch. Her tone is always rich, full and singing, but never hard, even in the most forceful passages. The beautiful Steinway responded to every touch of light and shade in the artist's expressive interpretation. Such piano playing has rarely, if ever, been heard in this vicinity."

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CORSO VENEZIA 34, MILAN, ITALY, }
July 14, 1903.

THE repertory of the Scala Theatre for the next Carnevale-Quareima seasons, that is the coming season of 1903-4, so far as I have been able to learn, will include the following half dozen operas, and half that number of ballets, namely, "L'Oro del Reno" ("Rheingold"), of Wagner; "Siberia," the new opera just completed by Umberto Giordano on a text furnished by Luigi Illica; "Freischütz," of Weber; "Rigoletto," by Verdi; "Germania," by Franchetti; "Faust," of Gounod, and, as a seventh opera there may be "La Grisélidis," of Massenet.

Should an eighth opera be found possible and advisable, or advisable and possible (for one thing does not imply the other at the Scala), the choice would probably fall on Lakmé, of Delibes, which work has never yet received a perfect interpretation at Milan, or perhaps "I Troiani" ("The Trojans"), of Berlioz, an opera that enjoyed but one performance at Paris, or possibly, as a third choice, the "Noé," of Halevy, would be considered, which opera at the time of death of the composer was left unfinished, but later completed by that genius Bizet.

The novelties provided by such a program would be "Rheingold," "Noé," if chosen, and the latest new opera, "Siberia."

In recent years the ballet has been of far greater attraction at the Scala Theatre than the performances of opera, owing to the failure to provide or rather to secure competent singers—artists who were great interpreters from both the vocal and the histrionic or acting standpoint; many of those presented could not act, and but few could sing—that is, sing as should an ideal Scala artist.

The number of ballets, as stated before, will be three, of which two have been written expressly for the Scala Theatre. These are "La Canzone del Filo," in four scenes or pictures, with figures and groupings by Comelli; "Bacchus and Gambrius," in five scenes, by Jean Pratesi and Romualdo Marengo, figures by Alfredo Edel, and the third will be a revival or reproduction of the "Puppenfee," by Hassreiter and Bayer, arranged by Ettore Coppini. In place of one sola prima ballerina assoluta, there will be three, that is, one for each ballet, the Signora Preobragenska (from the opera at St. Petersburg), Signora Cecilia Cerri and the Signora Bessone. This program for the Scala had been planned in good part by Arturo Toscanini before the end of last season, and has since been approved of and completed by the new conductor, Cleofonte Campanini. The substitute or assistant conductors will be Signors Sormani and Romei, with Aristide Venturi in his old place as chorusmaster.

Among the singing artists thus far engaged may be named the ladies Storchio, Berlendi, Clasenti, Pasini, Enrichetta Godard, and the gentlemen, Borgatti, Zenatello, Anselmi, Ibo, De Luca, Titta-Ruffo, Pini-Corsi, Scialapin, Didur, Wuhmann and Cizotto.

A bit of information contained in the foregoing announcement concerning the Scala program will give much satisfaction to Americans and the English, particularly to ambitious vocal students who aspire to appear in opera at

the Scala, at the Metropolitan of New York, or at Covent Garden, London.

Signora Enrichetta Godard is the first American singer in many years to be engaged as a prima donna to sing at the Scala of Milan. She has been especially chosen for the part of Woglanda in Wagner's "Rheingold," but will be heard also in other roles of the regular repertory. I may add that this honor is fully merited by the fair and charming American singer.

With the warm weather that came upon Milan very suddenly—for we slipped or glided directly out of the lap and cloak of cold and rainy midwinter weather into the open, dry and burning heat of midsummer, with a broiling Italian sun pouring down upon us—the Politeama Verdi was thrown open to the public with representations of serious opera, grand in style of construction, i. e., composition, but not so grand in production or interpretation. Thus far "Ernani" and "Lucia di Lammermoor" have been holding the boards and, to some extent, the people's attention.

As often observed before in this correspondence, the people of Italy are so fond of opera, the taste for opera is so natural to them, that form of musical and vocal expression so popular with them, that their liking for opera, in every form and style, place and condition, be it good, bad or indifferent, amounts to second nature. They live in the opera, on the opera, by the opera, and for the opera! Thus audiences of some sort and size may be counted on in coldest winter or in hottest summer weather.

That the public attending these summer performances of opera or operetta, as also at many of the winter theatres, indulge their tastes for drinking and smoking, acting quite as if "at home," may be admitted without further comment.

After winning popular favor all over the world, "The Belle of New York" has at last come to Milan and made her appearance at the Teatro d'Estate (or Summer Theatre) of Savini, near Sempione. An Italian version of the tuneful operetta has been produced, which met with quite a pleasing reception, though to tell the truth, the New York belle in her many wanderings, has changed and been changed to such an extent that she was hardly recognizable by her best friends here, garbed and garbled as she was in her Italian makeup. The Italian "Bella di Nuova York" contrasted with her other or former self, the real American "Belle of New York," appear two damsels as near alike as an apple and a peach, both round enough, as known over here, I admit, yet together they would not form a pear, a pair, nor a thing of beauty in any shape.

All the music was played forte, with no contrasts of light and shade effects; and there was a great lack of the proper something—the American atmosphere, the flavor, the spirit and airiness of light touch and action—about the whole performance.

Mme. Olga Moskova, the charming Russian soprano with the beautiful voice, has been singing at some big "at homes" and other society affairs in London during the present season. After a short rest in Switzerland this artist will return to Italy in the early fall and prepare for her appearances in Opera.

Among recent visitors to THE MUSICAL COURIER at Milan I may mention: Mrs. M. A. Potter, of Kansas City, Mo., and the bright pianist Miss E. E. Keating, of Los Angeles, Cal.; Mr. and Mrs. C. Auerbach, from Bologna, formerly of San Francisco; the gentleman has a good baritone voice and his wife is a capital pianist of the Martucci school. A delightful visit, too, from Mr. and Mrs. John Quinby Wood, the wife better known perhaps as Enrichetta Godard; and that clever young pianist Signorina Elisa Ferrajoli, with her father. Also Mrs. R. J. Moore and her daughter, Miss Cora Moore, the contralto, who is making most satisfactory progress in voice study under Maestro Breda.

DELMA-HEIDE.

POINTERS FROM PARIS.

A Few Practical Suggestions to Students Going There to Become Professional Singers.

PARIS, JULY 13, 1903.

DROP your ambition to enter the Opéra or Opéra Comique if you speak French with a strong foreign accent. The question is asked immediately, "To what teacher am I to go?" It is difficult to answer unless one knows exactly the capacity of the singer and his aim. As a general rule students want to begin at the top of the ladder, instead of at the bottom. They study parts which are beyond them, they practice for hours every day, they don't take enough nourishing food, they are in a hurry to acquire knowledge—because a Paris education is a fine advertisement—they tire their voices, and then it is the fault of the teacher or the throat doctor, but never their own.

The idea that a good teacher, a teacher of reputation, ruins a voice, as one hears it said all the time, is absurd to anyone who knows anything of the subject. One may at the same time disapprove certain schools of singing. Thus the German method, carrying chest tones up too high and their throaty guttural sounds, is terrible; the present method of closing the mouth and singing with what they call "voix blanche" is also not good; the best method is the Italian or Garcia method, the bel canto, so little heard nowadays. The nasal quality of many modern Italian singers is also to be fought shy of. The best examples of voice production are to be found in such women as Lilli Lehmann in her prime, Melba, Nordica, Sembrich, and of men, Jean and Edouard de Reszké, Plançon, Renaud, Delmas, &c.

Too many pupils waste too much time with teachers because, with any degree of intelligence, experience and development of voice are best obtained on the stage or in the concert room with orchestra. I heard a young singer say: "I have had a mile long of teachers, but I have gained my experience on the stage."

Doctors like 20 francs a visit, teachers like 25 francs a lesson—sometimes no longer than twenty minutes. That is natural. A good teacher is indispensable for having your voice placed. After it is placed and after singers have sung for years, the entire remodeling of voices is better in theory than in practice. Students come from America to have teachers in Paris do wonders for them in a winter and are very much astonished and amazed when they don't. One winter they find Mr. A. "perfectly superb," the next winter they have left him or her, but are now with somebody who is "perfectly wonderful." The result is generally the same. The teacher does his or her best, but is powerless to do more than to develop voice and utterly powerless to change settled bad habits. Too great stress is often laid on singing out of tune. You often hear, "She sang entirely off the key," but the critic who says this has not the remotest idea what key she was singing in, or whether the piano was out of tune. It is sometimes difficult to sing in tune with an out of tune piano, or to sing out of tune so as to be in harmony with the out of tune piano! Besides, singing out of tune is sometimes entirely physical, caused by nervousness, anemia or overstudy, and unless it has become a fixed habit not too great importance should be attached to it. The desire of mezzo-sopranos to become sopranos, of baritones to become tenors, &c., often works untold mischief. It is so much better to be content with the talent one has and to cultivate that. A musically ignorant teacher, but one who understood the art of singing, said: "If you think you can sing E, sing only E flat." That was sound advice, and this teacher, despite his limited powers, turned out admirable pupils. No matter what teacher one has or prefers, it is most desirable to have also a good "coach" who understands French diction, and with whom one can study without fatiguing the voice. Above all, I repeat what I have written to you before—caution American fathers and mothers not to send their daughters over here to study without proper protection.

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BOSTON, Mass., July 25, 1903.

THE management of the Worcester County Music Festival has announced the programs for the Thursday and Friday afternoon concerts. The artists, with the exception of a bass soloist to be announced later, and a contralto for a minor part, have been selected. They are Mme. Louise Homer, contralto, whose engagement was fixed last week; Mme. Shanna Cumming, Herbert Witherspoon and Ellison van Hoose.

Madame Homer will sing at the Friday night concert. The program of the Thursday afternoon concert, to be played by the Boston Symphony Orchestra, comprises the Schumann Symphony in C major, No. 2; the Richard Strauss tone poem, "Death and Transfiguration," and the Mendelssohn overture to the "Midsummer Night's Dream." Friday afternoon the program will open with the Dvorák symphony, "New World." Harold Bauer's number, the Concerto in G minor, Saint-Saëns, will follow, and the orchestra will play a symphonic sketch by Chadwick. Wotan's "Abschied," from the "Walküre," Wagner, is the concluding number.

The orchestral numbers for the Friday evening concert are the overture from "Oberon," Weber; Saint-Saëns' "Rouet d'Omphale," and Tchaikowsky's Suite in G major. A new departure from former festivals will be that Friday night will be changed from the well known artists' night to opera night, as the program will be almost entirely of operatic selections.

Madame Homer, Van Hoose and the bass will sing operatic selections. The overture to the "Meistersinger" will be played by the orchestra, introducing the chorus in this work, which has been in rehearsal for some time.

The opening night of the festival "Elijah" will be given with Mme. Shanna Cumming, Mrs. Bertha Cushing Childs, Van Hoose and Witherspoon in the leading roles.

Thursday evening "Franciscus" will be sung.

Miss Adah C. Hussey has been engaged to sing at the annual festival of the New Hampshire Teachers' Association, which is to be held this year at Hampton Beach. This is the third engagement which Miss Hussey has had with this association.

The new School of Methods of Public School Music opened at New Century Building, Huntington avenue, with an attendance of more than one hundred students. The faculty consists of Thomas Tapper, Boston; Hollis E. Dann, Ithaca, N. Y.; Emory P. Russell, Providence; Daniel Gregory Mason, Princeton, N. J.; Grant Drake, Boston, and Mrs. Emma A. Thomas, Detroit, Mich. A

largely attended reception and concert were given Thursday, at which the following took part: Prof. Daniel Gregory Mason, Miss Josephine Duke, Miss Sophie T. Pollock, Frederick L. Martin and Mrs. Janet B. Ostrander.

The youngest professor in the world is said to be Alberto Spalding, who is thirteen, and was recently made professor of music at the Conservatorium in Bologna, Italy.

Mrs. Bertha Cushing Childs has been engaged to sing the contralto part in "Elijah" at the Worcester Festival.

The fourteenth annual music festival of the New Hampshire Music Teachers' Association will be held at Hampton Beach, August 3, 4, 5, 6 and 7. Dubois' "Last Words of Christ," selections from "Tannhäuser" for soloists, chorus and orchestra, and Whiting's "Floriana," are among the works chosen for performance. Henri G. Blaisdell will be conductor. The solo quartet will be Miss Clara Sexton and Miss Adah Campbell Hussey, of Boston; Mr. Young, of New York, and Mr. Flint, of Boston. A lecture recital will be given by E. B. Perry, pianist, and lectures by Messrs. Arthur Farwell and Lucius Waterman.

The music committee of the Lafayette Street Church, Salem, has engaged for the summer a quartet consisting of Miss Mae E. Lane, soprano and director; Miss Mary Knight, alto; George M. Daley, tenor, and J. S. Hoyt, bass; Miss Carrie B. Lane, organist. They commenced their services the first Sunday in July. A large chorus of young men and women have been furnishing the music gratuitously for many months, but they decided to take a vacation.

The piano and voice pupils of Miss Leslie Stearns Henry gave a recital at her home, 18 Walnut street, Taunton, on July 11, assisted by Miss Bertha Taylor.

The annual meeting of the Musical Club, of Pittsfield, was held July 10 at the home of Miss May Wolfe. Officers were elected as follows: President, Walter Dutton; vice presidents, Mrs. John Chickering, Miss Julia W. Redfield, Fred. T. Francis; secretary and treasurer, Mrs. J. W. Hull; executive committee, Mrs. William C. Stevenson, Miss Alice V. Y. Wentworth; librarian, Miss Helen E. Hull; musical committee, Mrs. C. H. Foster, Mrs. I. C. Smart, Miss Rosemond Hull, F. D. Taylor. The reports showed

that the year was a most successful one, the organization coming out ahead financially. The honorary membership of the club is forty, the active membership thirty, and some applications are pending. Five concerts are to be given the coming season, the first to take place shortly before Christmas.

CARL RECITAL IN WINNIPEG.

WILLIAM C. CARL, who is on his way to Alaska, gave a recital in Winnipeg Friday evening, July 10. The distinguished New York organist received an ovation from a large audience of music lovers. Some criticisms follow:

William C. Carl, representative American organist of New York, and recognized both in Europe and America as a performer of exceptional attainment, last night in Grace Church gave a recital.

Mr. Carl is a brilliant performer—you might expect a favorite pupil of that brilliant Frenchman Guilmant to be so—and with a warm temperament and an irreproachable technic his renderings are quite out of the range of criticism.—The Manitoba Free Press.

It was an enthusiastic gathering of local musicians that met W. Carl last night in Grace Church, when he clearly established his claim to be accounted among the foremost organists of the day. Mr. Carl is on his way to Dawson City, where he has been specially engaged to open a new organ in one of the churches there, but managed to spare a day or two off in this city. He has already made numerous friends, not only for his virtuoso abilities as a player, but by reason of his genial disposition as a man, thus insuring a most cordial reception and a big crowd of admirers when he pays us his next visit. He has won an important musical victory in Winnipeg solely upon his own merits.—The Winnipeg Tribune.

Mr. Carl is organist and choirmaster of the First Presbyterian Church, New York, and also director of the Guilman Organ School. He came to Winnipeg with the highest credentials as to his great gifts and capabilities, and the advance notices so full of praise and appreciation were not exaggerated in the slightest degree. Grace Church has a splendid organ, but surely no one ever dreamed of its possibilities until they heard the master who sat before its triple keyboard last evening. Organ recitals are at times somewhat of a bore, but the only regret that one felt inclined to express last evening was that the delightful feast of music could not be prolonged for hours.

The master's program consisted of thirteen numbers, and the selections were of a most varied character, giving Mr. Carl every opportunity of manifesting his genius and wonderful art. No praise could be too great and no words too fulsome to express appreciation of a treat that will long live in the memory of those who were privileged to listen. Whether in the majestic passages of Guilmant, the sweet strains of Mendelssohn's "Spring Song," the glorious fugue in D major of Bach, the Forest Music from "Siegfried" of Wagner, the magnificent and dramatic representation of the world's greatest tragedy, or the sympathetic accompaniments to Miss Pullar's two solos, the artist was never at fault, but played perfectly.

The two numbers which stand out above all others, excellent as all indeed were, are the Wagnerian selection above named and the French work of Tombelle, "Le Vendredi Saint." The former of these, with its wonderful bird effects and nature music, was a unique revelation of organ playing and was loudly eulogized. The Good Friday music represented the darkness of the crucifixion, the earthquake and the angelic choir. The earthquake was wonderful, and the contrast to the angels' music, with its delicate harp accompaniments, was a revelation. Both these numbers were eulogized. "The March of the Men of Harlech," with variations, gave an idea of the mastery which this accomplished New York organist has over his instrument. The pedal work, in which the air with quick variations was played with the feet, was a unique specimen of wonderful execution.

Another pleasing number was "Les Carillons de Dunquerque," it being framed upon the sweet music which rings out every hour from the old Spanish tower of France's old city.

It would take more space than is at one's command to do anything like justice to last night's performance. Many local organists took the opportunity afforded to listen to Mr. Carl, and it was unfortunate that the fact of others being engaged in choir practice prevented their being present. Those who knew and loved the organ and were competent to judge acknowledged that never had such a treat been afforded to Winnipeg. The organ is indeed the king of instruments, and Mr. Carl the king of executants. The hope is expressed that Mr. Carl may be able to favor Winnipeg with a return visit, where he will be always welcome.—The Telegram, Winnipeg, Man.



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PROF. HARDING M. KENNEDY, who attended school at Dana's Musical Institute, Warren, Ohio, back in the '90s, has just arrived home from a sojourn of four years in Germany, France and England, where he studied under some of the masters of the violin and piano. While en route from New York to San Francisco, Cal., where he will open a studio, he spent a short time in Warren.

R. F. Grandy has been engaged as baritone soloist at the North Woodward M. E. Church, Detroit, Mich.

At the Montgomery House, San Antonio, Tex., early in July, Miss Florence Hiatt gave a pupils' recital.

The recital given by the graduating class of Mrs. Angus' music school took place at Tacoma, Wash., recently.

Miss Julia M. Robbins, who has recently returned from Europe, will shortly open a studio in Cleveland, Ohio.

A program was given at D. S. Johnston's music rooms, Tacoma, Wash., recently, by the pupils of Miss Alice Thorson.

The music pupils of Mrs. Teresa Hoffman gave a recital July 9 at the home of Mrs. Hoffman, 263 Ivy street, Atlanta, Ga.

A very pleasing program of twenty-three numbers was presented at Adrian, Mich., July 1, by Miss Maude Judge's piano pupils.

A recital was given July 11 at Louisville, Ky., by the pupils of Edith N. McCarty, assisted by Rudolph Koster and a girls' choir.

A piano recital was given in July at the home of Miss Lena M. Baer, on North street, Lafayette, Ind., by a number of her pupils.

At Anaconda, Mon., July 10, a piano recital was given by the pupils of Miss Jessie Hall at her residence, corner of Sixth and Maple streets.

Miss Sara Miller and Mrs. C. S. York, assisted by Frederick A. Dunster, gave a song recital at the Universalist Church, Gardiner, Me., recently.

July 1 the closing exercises of the Corning (N. Y.) Conservatory of Music took place at the Recital Hall. Some of the best musical talent of Corning took part.

Edwin Cahn, since his arrival in Seattle, Wash., two months ago, has assumed the directorship of the violin department of the Seattle Conservatory of Music.

The junior music students of Walter Brierly held a recital and lawn party at the home of Mrs. Julia B. Bradford, 1009 Union street, Manchester, N. H., July 9.

A large audience of invited guests enjoyed a musicale at Lenzen's Hall, Peru, Ind., July 7, by the Lenzen children and a number of Professor Lenzen's younger pupils.

Larkin Hall, Cohoes, N. Y., was crowded recently, the occasion being the fourth annual piano recital of the pupils

of Miss Veronica C. Murray. A feature was the playing of six performers on three pianos.

At Kittery, Me., July 1, a recital was given by the pupils of Miss Lillian E. Jackson, at the home of Joseph Keene.

A program was rendered July 10 by pupils of Miss Marie Helen Mosbacher, at her studio in Meadville, Pa., before a large audience.

Pupils of Miss Laura E. Baldrige gave a piano recital at the residence of Mrs. M. A. Bradley, No. 1378 Euclid avenue, Cleveland, Ohio, on June 30.

An organ recital was given at the Presbyterian Church, Brazil, Ind., July 10. Organist, Prof. M. B. Chenhall; vocalists, Misses Gregg and Leavitt and Frank Holland.

Orla Allen, organist, has under consideration three positions, the organ of Christ Church, Pittsburg, Pa., a business offer and organ position in Louisville, Ky., and a position with an organ company in Boston.

Among the new teachers who will be added to the faculty of the Detroit (Mich.) Conservatory of Music next year are Arthur Bostick, pianist, and Fred Ellis, vocalist. Both have been connected with the Ypsilanti Conservatory.

Miss Ella Wills gave a pleasant recital for her pupils at her home, Janesville, Wis., July 7. A number of the pupils took part in the program, and they were assisted by Miss Edna Davey and Miss Pearl Holmes, of Milton Junction.

The second of a series of musicales for the organ fund of Emmanuel Church, Bel Air, Md., took place Monday evening, July 13, at the home of Mr. and Mrs. J. R. Stifler. The McComas Quartet and Miss Margaret Ball took part.

An organ recital was given at the Tabernacle, Salt Lake City, Utah, July 11, by Prof. J. J. McClellan. During the recital there were vocal selections by Misses Grimsdell and Dwyer and Messrs. Graham and Squires.

Mr. and Mrs. C. R. Boardman, Miss Rollins and Miss Martha Rollins gave a musicale at the First Congregational Church, Oshkosh, Wis., July 6, the program being given by Dr. Bischoff, the blind organist, and his wife, a soprano singer.

A moonlight musicale was given recently at the residence of Mr. and Mrs. D. P. Sparks, on North Broadway, Shawnee, Okla., by Miss Ware and Mr. Drake, Geo. W. Buchanan, Miss Wade, Miss Leftwich, Mr. Tolson, Miss Christner.

The pupils of Mrs. Cora Daugherty Frye gave a recital recently at the home of Mrs. A. G. Happer, on East Wheeling street, Washington, Pa. The pupils were assisted by Mr. Ball, of Pittsburg, and Georg Vorwerck, of Washington.

A musicale and lawn fête was given on Thursday afternoon, July 2, by Mrs. John Boothby, Sound View avenue, New Rochelle, N. Y., for the benefit of the New Rochelle Day Nursery. Soloists: Miss Fremont, Miss Richards, Mr. Avery, John Moore, Miss Finley, Mr. Worth.

It is said that one of the best entertainments given in Middletown, N. Y., in a long time was the recital by Mrs. Walter Rockwood Ferris, under the auspices of the Ladies' Aid Society at the First Presbyterian Church, July 2. Mrs. Ferris was assisted by Mrs. T. Ed Hayes and Miss Florence Sliter.

The piano recital given by the pupils of Miss Thrope at Jackson, Mich., July 6, was much enjoyed by all present. Miss Mabelle Kirby, Mrs. J. L. Hitchcock, Miss Viola Foster, Miss Ada Foster, Miss Myrtle Elliott, Mrs. Harry Barry, Mrs. Joseph Thrope, Miss Julia Lehner, Messrs.

Clyde Nichols and Joseph Maus took part. This was the first of Miss Thrope's pupil recitals.

A recital was given by the pupils of Mrs. Irvin's music class recently at Knightsville, Ind., the participants being from Asherville, Center Point and the surrounding towns.

The pupils of Miss Olive Smith gave a recital at her home in East Charles street, Massillon, Ohio, July 8.

Edward Taylor announces that he has severed his connection with the Indianapolis (Ind.) Conservatory of Music, and that beginning September 1 he will open his own school of music.

A recital was given at Raleigh, N. C., July 10, by Mrs. Horace B. Dowell, Mrs. T. Palmer Jerman, Jr., Misses Mary Mackay and Ellen M. Durham, vocalists; Miss Helen Smedes and James Thomas, violinists; Misses Mary Smedes, Emma Rogers and Sadie Duncan, pianists.

Miss Kaloola Loveitt, who has been known in Portland, Me., for some time as a pianist and organist, made her debut as a vocalist recently at Frank L. Rankin's studio in Portland. Miss Loveitt was assisted by Atherton Furlong, Dr. Lathan True and other well known artists.

Library Hall, Berlin, Wis., was well filled July 8 at the fourth annual concert given under the auspices of St. Joseph's choir, assisted by a male chorus of sixteen voices from Oshkosh, under the direction of Frank E. Thompson. This chorus was assisted by Charles F. Bauer and George Henkel.

The second recital by the pupils of Robert Bram's Conservatory of Music drew a large audience to the City Hall, Springfield, Ohio, July 3, when a program by twenty-one of the best pupils in the conservatory, in piano, violin and voice culture was given. The event of the evening was the violin playing of Edward Lubbers.

A piano recital which was well attended was given by the pupils of Mrs. S. H. Blakeslee July 3, at the College of Music, Denver, Col. Prof. Claude A. Rosignol, who took part in the recital, has announced that he will spend the summer in Denver. He assisted the choir of the Grace M. E. Church in the song service July 5.

An impromptu musicale was given by Mr. and Mrs. Harry Gerson at Oklahoma, Okla., July 3, in honor of Mr. Stone, of St. Joseph, who sang several songs. The guests were Mr. and Mrs. James Gerson, Miss Lincoln, Miss Liebricht, of Lawton, Miss Grant, Miss Marriman, Clarence Bennett, George Cooke, Mr. Dibble and Mr. Stone, of St. Joseph, Mo.

Manufacturers' Hotel, at Moline, Ill., was opened in July, when Mrs. Emma Deere Chapman and Mrs. E. W. Woodcock entertained a large party of friends at a musicale. The program was given by Mrs. Leavens, harpist, wife of the manager of the hotel; Miss Churchill, violinist, of Waterbury, Conn.; Miss Clara Sloan, pianist, and Mr. Christ, of Chicago.

An organ recital was given July 14 by Prof. George W. Andrews, of Oberlin (Ohio) Conservatory of Music, at the Glenville Christian Church, Cleveland, to mark the opening of the new organ donated to the church by Andrew Carnegie. Solos were given by Miss Harriet B. Marks, soprano, of the Euclid Avenue Christian Church choir, and Noah D. Allport, basso, of the Pilgrim Congregational Church choir.

A musicale was given July 10 at the home of Mrs. J. A. Mellon, 204 Cardy street, Tampa, Fla., by Mrs. Hart, Le Baron Donovan, Miss Kreher, Miss Coe Thompson, Messrs. Marshall, Player, Bentle and Stertzbach, Miss



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Those who took part in a recent benefit concert at Seattle, Wash., were Edwin Cahn, Mrs. Horace McClure, Miss Moneta Meikle, Nicholas T. Clancy, Frank P. Giles, Lafe Hall, Arthur Alexander, Mrs. Martha Gale. Accompanists, Mrs. Annie Evenden, Miss May Caroline Williams and Boyd Wells.

A pleasant informal musicale was given recently at the home of Mrs. H. E. Melton, Salt Lake, Utah, in honor of her sister, Mrs. Lemert, of Helena. Among the musicians who contributed to the pleasure of the guests were Miss Grimsdell, Mr. New, Mr. Johnson, Mrs. Burns, Miss Morris, Miss Margaret Jaensch and the Ladies' Mandolin Club.

An informal musicale was given July 14 by Mrs. David Fleming at her home on North Front street, Harrisburg, Pa. Mr. Dalmas, of Philadelphia, rendered several solos. Mrs. Angeik and Mrs. Crozier also took part. Among those present were Miss Dalmas, Philadelphia; Miss Bodine, Philadelphia; Miss Catherine Cox, Miss Ellen Kelker, Miss Edith Kelker, Mrs. George R. Fleming, Mr. and Mrs. W. R. Fleming, Thomas T. Wierman and Henry A. Kelker, Jr.

A musicale was given recently by Misses Willie and Alleta Walker at the home of E. A. Walker, Oxford, Ala. The young ladies are pupils of Miss Willie Privett and members of the St. Cecilia Club, which fact was accentuated by the club colors, blue and white, being used throughout the decorations. Misses Rosa Bowie, Sadie Ingram, Janie Constantine, Annie Ingram and Miss Ruth Privett took part. Miss Harbin played some of her own compositions.

The pupils of Miss Mary Schorbe gave two recitals Thursday afternoon and evening, July 9, at Zanesville, Ohio. The afternoon recital was given at the residence of Mr. and Mrs. E. Mast, of Greenwood avenue, and was participated in by the younger pupils of Miss Schorbe. The evening recital was held at the home of Mr. and Mrs. Moses Frank, of Zane avenue. The older pupils of Miss Schorbe played in the evening, and were assisted by Mrs. Mary Gebest Reitz, vocalist, and Prof. G. E. Gebest, violinist. The vocal selections were compositions of Miss Schorbe and Professor Gebest.

At the home of Mr. and Mrs. A. D. Ellis, Blissfield, Mich., a musicale was given July 8 by the pupils of Mrs. Otto Tagsold, assisted by Mrs. W. C. Jipson. The various numbers on the program were enjoyed by a large and enthusiastic audience. The pupils taking part were Verah Clark, Gertrude Baldwin, Hazel Barrow, Pliny Ogden, Hazel Gilson, Claude Sherman, Gladys Dickinson, Alta Iffland, Meriam Baldwin, Alice Bradley, Helen Baluss, Kenneth Glaser, Flossie Smead, Lillian Mohr and Bethel Paschal.

At Racine, Wis., July 11, a piano recital was given by the pupils of Miss Ida Belle Field, assisted by Marinius

Paulson, violinist. Those who took part were Miss Hale, Etta Hansen, Anna Johnson, Dorothy Kastler, Mrs. E. Holm, Nettie E. Gettin, Inger Arentzen, Gertrude Brownell, Lillian Tolfson.

The pupils of Mrs. James B. Grady, assisted by Miss Lenore Walsh and William Roche, gave a program at the Grand Rapids (Mich.) Woman's Club House June 29. Those taking part in the program were Miss Nettie Covey, Miss Genevieve Covey, Miss Mabel Lewis, Miss Myrtle Emmons, Miss Lydda Wendrich, Miss Mae Cline, Miss Anna Spaeth, Mrs. Frank Burns, Mrs. Ed. Wykkel, Mrs. Will Barr, Mrs. Frank Martin, Mrs. Byron Sutton, Chris Ema, Carl Ema, Scott Essner and Clair Nevers.

A festival and musical reunion is to be held at Old Orchard, Me., on August 15 and 16. All the choruses of the annual Maine festivals are invited to sing, and there will be singers from St. John, N. B., northern New York, Vermont and New Hampshire, in addition to the singers of Maine. It is expected that the chorus will number at least 1,000, while the Maine Festival Orchestra is also to be present. Mme. Lillian Blauvelt, Mme. Shanna Cumming and Mme. Isabelle Bouton are among the soloists.

It is said that the music of the Pacific Grove (Cal.) Chautauqua this season is to be of exceptionally high standard. The assembly opened on July 14 and closes on the 25th. Among the musical features to be introduced are the Colonial Ladies' Quartet, of San Francisco, and the Knickerbocker Concert Company. Among the soloists will be Miss Miss Ethel Holladay, violinist; Miss Parloa, violin; Miss Millie Flinn, soprano; Mrs. M. E. Blanchard, contralto; Harry Barnhart, basso; Herbert Williams and Dr. B. W. Smith, tenor. One of the features of the assembly will be the musical convention at which class work, sight reading, vocal instruction and chorus work will be the leading features. Henry Fairweather, Lewis Easton, Harry Barnhart and Julius Hamilton Howe will have charge of this department.

The first musicale festival of the Sanatorium at Dansville, N. Y., was given under the direction of Mr. Spencer July 13, 14, 15 and 16. Five concerts were given. The three song cycles, "Servian Romances," by Georg Henschel; "Captive Memories," by Ethelbert Nevin; "The Daisy Chain," by Liza Lehmann, were sung on Monday evening by Miss Clerihew, Miss Griswold, Miss Millham, Mr. Thomas, Mr. Spencer; Mrs. Fuller at the piano. Tuesday evening, Ladies' Harmonie Quartet, Melville Clark, harp soloist; Mr. Thomas, Mr. Spencer. Wednesday afternoon, song recital, Miss Clerihew, Mr. Thomas, Mrs. Spire, Miss O'Connor, Miss Lapey, Mrs. Heussler, Mr. Spencer. Wednesday evening, Hans Kronold, cellist; Mrs. Fuller, Mrs. Bruce, organists; Mr. Clark, Miss Bascom. Thursday evening, Mrs. Ruth Gray Brodt, pianist; Miss Helen Bascom, violin, and the song cycle, "Floriana," by Arthur Whiting, was sung by Miss Clerihew, Miss Millham, Mr. Thomas, Mr. Spencer.

An interesting account of the West Virginia University School of Music was recently published in the Morgantown Post. Organized in October, 1897, with C. A. Ellenberger, director; Miss Russell McMurphy as head of the piano department, Miss Grace Martin (now Mrs. Snee) as assistant, and Frank W. Keene in charge of the stringed instrument department. The attendance of private students for the first year was fifty-four. This number so increased that the school became practically self-sustaining during the second year, and has grown so rapidly since then that the enrollment for the present year includes in all departments 312 students, and the revenues amount to \$5,406.50, with a faculty of nine instructors, Sydney L. Wrightson, director; Miss Frances Thomas, Mrs. Snee, Miss Emilie J. Bray, Miss Mabel C. Foster, Miss Rhoda Cumrine, Ross Spence and Walter A. Mestrezat. Miss McMurphy has resigned and her place is not yet filled. Miss Russell McMurphy accepted a position in the piano department of the School of Music in the University of Wisconsin, at Madison, and will commence her work there in September next. Miss McMurphy has been at head of the piano department of the West Virginia University School of Music since 1897.

The festival chorus concerts to be given under the auspices of some of the choir leaders of Oakland, Cal., for the benefit of the new building project of the Young Men's Christian Association, have assumed definite shape. A chorus of 250 voices, to be carefully selected by the different directors, will be organized immediately after the vacation season, and will be under the personal direction of D. P. Hughes, conductor of the Hughes Club and of the choir of the Unitarian Church; Percy A. R. Dow, conductor of the choir of the First Baptist Church; Clement Rowlands, conductor of the First Presbyterian Church, and Edwin Dunbar Crandall, conductor of the Orpheus Club and of the choir of St. Paul's Episcopal Church. Each of these gentlemen will personally direct two chorus selections at the concert. The accompaniments to the choral numbers will be supplied by an orchestra composed entirely of professional musicians, who will also play two separate orchestral numbers under the direction of Alexander Stewart. Two concerts will be given some time in October. Both the management of the Young Men's Christian Association and the gentlemen who have in charge the program for the concerts, propose to make them the most notable in an artistic sense of any which have ever been given in Oakland by local talent.

At the Iowa State society of music teachers and singers held at Ottumwa the third week in June many of Dubuque's leading vocalists and musicians were heard, among them Wm. H. Pontius, Marion Green, Miss Lillian Mueller, Miss Hortense Pontius, Marc Lagen, Robert Graham Smith, Miss Matilda Myers, Geo. A. Gibbs and Mrs. Jane Farnham Geist. Mr. Pontius closed the season with three vocal recitals given by his pupils in his studio at Dubuque, Ia., in June. Among those who took part were Miss Maude

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The third and fourth of the series of July recitals at the Dayton (Ohio) College of Music took place at that institution Wednesday morning and evening, July 8. The following pupils participated in the program, which was given in the morning: Miss Katherine Nicholas, Miss Clara Kroger, Miss Sarah Hopkins, Miss Lillian Merz, Miss Alice Keller, Miss Gertrude Crawford, Miss Ethel Eminger, Miss Nicholas, Miss Frances Gregg, Miss Della Frazer. In the evening the studios of the Dayton College of Music were converted into a concert hall, which was filled to its utmost by the large number of invited guests. The program participants of this recital were mostly the advanced pupils of the college. Teachers and pupils were heartily congratulated at the conclusion of this recital. They were Miss Prudence Austin, Miss Mary Gardner, Miss Minnie Thomas, Mrs. Carl Buchholtz, the D. C. M. Singing Club, Miss Frances Gregg, with accompaniment of piano; Dr. J. E. Froendhoff, Mrs. J. E. Welliver, Miss Austin, Miss Anna Vance, Edward Mueller, Misses Clara Kroger, Besie McLane, Anna Sheridan, Minnie Thomas, Mayme Collins, Grace Ziegler, Mrs. Iva Pratt, Lawrence Butz.

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THIS method, established in New York and Brooklyn last season by F. W. Riesberg, Mrs. C. W. Greene teacher, has met with great success. There is a summer class in an uptown mansion, and excellent opportunity for the fall terms. Mrs. Greene gave class day exercises at Parshall Hall, Fifty-third street, and at Borough Park, Brooklyn, when the Brooklyn Eagle said this:

Twenty children took part in the exercises, a few of them being visitors from the Borough Park class of fifteen.

The drappings of red and white, and blue and white, the colors of the two home classes, and a profusion of flowers gave the hall a festive appearance.

A large audience listened to the program, which consisted of a demonstration of the first term's regular work by the beginning class—Misses Ruth Lewis, Olive Lee, Dorothy Hasler, Alida Eise-man, Anna Kaljean and Minnie Mathews; and the second term's work by the next class—Misses Ethel Decker, Helen Bashe, Marjorie Eaton and Master Edwin Anderson. Misses Madeline and Beatrice Baker and Ruth Dowling were unfortunately obliged to be absent.

The advanced class—Misses Georgetta Lasher, Zada Geaque, Ethel Whittaker and Master Percy Hebard, gave ear work; and especial solos were played by Misses Lasher, Geaque, Whittaker and Basche, Masters Anderson and Hebard and Miss Clara Woods, of the Borough Park class, while the duets—piano and piano and violin—were given by Misses Decker, the Misses Merle Woods, Ruth Hadley and Masters Norman Woods and Charles Hadley, of the Borough Park class. Miss Grace Hadley, of Borough Park, kindly contributed two soprano solos, "Dreams" and a selection from the "Prince of Pilsen," which were charmingly sung and well received.

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AN announcement was made at the recent recital given by the students of Robert J. McDowell's Private School of Music in Library Hall, Connellsville, Pa., to the effect that early in the coming autumn choral organizations would be effected in Uniontown, Connellsville, Scottdale and Mount Pleasant, with a view to oratorio performances, on a scale never heretofore attempted in that location. While the chorus in each town will be a local affair, each will be a part of the complete organization, which will be assembled for occasional rehearsals and concerts, and for such an event the total number of singers will probably be somewhat in excess of four hundred. Handel's oratorio, "The Messiah," has been selected for the first performance, which will be given in the holidays.

A new music organization, the Allentown (Pa.) German Quartet Club, is being organized.

The youngest musical organization in the University at Morgantown, W. Va., is the Choral Society.

The Progressive Women of Orange, N. J., held a musicale at the home of Mrs. Bertha Handel, State street, June 29, each contributing some musical feature. July 8 the club went on an outing to Crystal Lake.

Organized German singers of Muncie, Warsaw, Wabash, Indianapolis, South Bend, New Albany and many other towns of Indiana attended the Saengerfest held at the Harmonica Park in Anderson on July 19.

The Symphonie Quartet, of Wyatt Park, St. Joseph, Mo., gave a recital at the home of Mrs. C. O. Stewart July 9. The members of the quartet are Mrs. C. O. Stewart, Mrs. J. Clemens, Miss Ella Kraft, Mrs. Fred Wheeler.

A musical society in Marysville, Ohio, bears the title of "The Married People's Musicales." This society was organized in 1886, and has been successfully carried on for seventeen years. Monthly recitals are given and to the musical programs have been added papers by different members, also musical talks on composers, or subjects closely associated with the study of music.

July 7, at the home of Mr. and Mrs. C. W. Welch, Houston, Tex., the Dramatic Club entertained the club members and a few invited guests with a musical program, given by Mrs. Robertson and Miss Welch. Miss Alice Purdy, Miss Alice Welch, Misses Sybil, Annie and Dolly Edmonston, Miss Minnie Kattmann, Miss Marion Archer, Mrs. Robertson, Mr. Cheeseman and Mrs. Edmonston.

James H. Rogers has been chosen director of the Rubinstein Musical Club, Cleveland, Ohio, for the coming year. He will succeed Mrs. Royce D. Fry, who was compelled to give up the work because of poor health, after organizing and directing the club for three years. The club has seventy-five members. It is the only women's musical club in Cleveland that gives public concerts. When Mrs. Fry's health failed last winter Charles Heydler, 'cellist, had charge of the club. Mr. Rogers, the new director, has

been a leading teacher in Cleveland for years, and ranks high as a pianist and organist. He is organist at Unity Church.

MADAME VON KLENNER IN RUSSIA.

MME. EVANS VON KLENNER spent some time in Berlin on her way to Russia, and while in the Prussian capital was surprised when she received offers to remain there and teach. Mme. von Klenner was aware that her name was well known in the musical circles of London and Paris, but she was hardly prepared to find herself "famous" in Germany. Several managers in Berlin discussed matters with Mme. von Klenner, and the result will be that next season when Mme. von Klenner goes abroad she will take over several pupils for grand opera. Miss Luella Ferrin, of Salt Lake City, and Mrs. Rudolph Leach, now a resident of New York, are among the most promising in the operatic class.

Both in London and Paris Mme. von Klenner was invited to consider propositions to remain and teach, but such a thing was impossible, for there is a large New York class eagerly awaiting her return. While in Paris Mme. von Klenner held daily consultation lessons with her old teachers, Madame Viardot and Mme. Artot Padilla, and very likely the elderly mistresses of the singing art could learn something from their younger American colleague. To Russia Mme. von Klenner carries with her letters to many prominent musicians and artists, and she expects while there to see what the Russians are doing in the way of teaching vocal music. She will study the methods there, and in the meanwhile she will not neglect to discover some good songs for her advanced pupils. Her sojourn in Russia will cover a month at least.

Mme. von Klenner has planned to sail from England in time to reopen her studio the third week in September.

The Aldriches Abroad.

MRS. AND MRS. PERLEY DUNN ALDRICH, of Rochester, N. Y., are making a tour of Switzerland, after which they will go to Paris, where Mr. Aldrich will spend some weeks in study with Sbriglia.

Mrs. E. S. Miller, a post graduate of the Mary Baldwin Seminary, of Staunton, Va., will make her home in Salt Lake City, Utah, and will shortly open a piano studio there.

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